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NEWSPAPER

IN MUSIC NEWS

Curtis
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PAGE 11



THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 27, 1997

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Motown Under Umbrella Of New Mercury Group

■ BY MELINDA NEWMAN

NEW YORK—Danny Goldberg, who was named chairman of the newly formed Mercury Group on Sept. 15, says the uniting of Motown Records, Mercury Records, and PolyGram Classics & Jazz (PC&J) under one umbrella should lead to "a type of access to marketing and creative opportunities that will strengthen the company. The idea of a label group is clearly one of the things that labels are doing now as a way of organizing companies."

(Continued on page 102)

Sony Classical Expands Reach With O'Connor

■ BY TERRI HORAK

NEW YORK—Following up on the highly successful Americana-themed "Appalachia Waltz" album—which this issue is No. 18 on the Top Classical Albums chart a year after its release—violinist/composer Mark O'Connor makes his official debut as a Sony Classical artist with the Oct. 28 release of "Liberty! The American"

(Continued on page 118)



SEE PAGE 37

Anthony Adds Epic Stripes New Prez Is Part Of Exec Shifting

■ BY ED CHRISTMAN

NEW YORK—Although Polly Anthony, president of 550 Music, has now also added the presidency of Epic Records to her title as part of a management reorganization within the Epic Records Group, senior company executives say the shifts do not mean that a label consolidation is coming.



ANTHONY

Tommy Mottola, president/COO of Sony Music Entertainment, and David Giew, chairman of Epic Records Group, say that the two labels will remain autonomous, with rosters intact, and keep their separate staffs.

But the ascension of Anthony, who replaces Richard Griffiths, did pre-

cede a series of personnel moves at both labels. David Massey, formerly senior VP at Epic, is now elevated to executive VP/GM at the label, while John Doeh adds the title of GM to his current responsibilities as executive VP at 550 Music.



According to Mottola, Griffiths will be reassigned to a still-unspecified role within the Sony Music Group. Sources say that Griffiths

has three years remaining on his contract, although industry speculation has connected his name with other possible label homes.

In other moves within the label group, Ron Sweeney, executive VP of black music at Epic Records, has been upped to president of black

(Continued on page 165)

Virgin's Restructuring To Herald New Retail Concept

■ BY JEFF CLARK-MEADS

LONDON—The Virgin Group is aiming to bring a new concept to music retailing through the combination of its record stores and cinemas under one

roof. The strategy comes in tandem with a corporate restructuring that consolidates ownership of the company into fewer hands under the new umbrella of the Virgin Entertainment Group.

A 150 million pound (\$240 million) investment program is being put into place to create what Simon Birge, chief executive of the new Virgin Entertainment Group, describes as something "that has not been seen before." He says the group

is adopting a strategy of putting a cinema and record store in the same building and using cross-promotion "to make two plus two equal five."

The shareholders in the Virgin Entertainment Group are Richard Branson's Virgin Group, with 70%; U.S. investment organizations the Texas Pacific Group and Colony Capital Inc., with 14.3% and 10%, respectively; and Singapore-based Hotel Properties Ltd., with 5.7%. Singapore entrepreneur Ong Beng Seng's Hotel Properties Ltd. was a silent partner in Virgin's first U.S. Megastore, opened in 1992 in Los Angeles. Hotel Properties, which holds various Pacific Rim fran-

(Continued on page 111)



MUSIC TO MY EARS



McCartney's 'Standing Stone' On EMI Classics
PAGE 5

Polymer Suppliers Are Called On To Help Curb Piracy

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is aiming to establish a new partnership with polymer suppliers to tackle the rising global CD piracy problem.

Figures released Sept. 18 show global pirate sales were worth \$5 billion in 1996, more than the legitimate retail value of the world's third-largest record market, Germany. Within that total, unlicensed CDs rose by 25% in volume terms, according to the International Federation of the Phonographic Industry (IFPI).

(Continued on page 119)

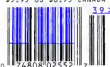


SEE PAGE 67

HEATSEEKERS

Trio's 'Da Da Da' Motors Up To Top Of The Chart
PAGE 25

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"Trouble Is..."
IN STORES
10.7.97

Kenny Wayne Shepherd Band

FEATURING "slow ride"

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TOP SINGLES

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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★ **CLASSICAL CROSSOVER** ★

★ HEARING THE HEART • OTTOMAR LEBEL • NAXOS CLASSICAL

★ **JAZZ** ★

★ LOVE SCENES • DANA LEBEL • IMPULSE

★ **JAZZ / CONTEMPORARY** ★

★ THE MOMENT • KEVIN G. ARTH

★ **NEW AGE** ★

★ DEVOTION: THE BEST OF VINNY • YANNI • PHONY MUSIC

PAUL: 'STANDING' IN THE SHADOW OF LOVE

Many a worried father has wanted his children to find a timely route around life's moralistic obstacles and moral limitations, particularly if such a dad once had to solve that dilemma for himself. Jim McCartney was no exception, the former jazz-ban leader raising two young boys alone in Liverpool, England, after the untimely 1956 death from breast cancer of his 47-year-old wife, Mary.

"My musical tastes go back to George Gershwin and Paul Whiteman because of my dad," says Sir James Paul McCartney, recalling the diverse formative influences that found unique expression in his moving new symphonic poem, "Standing Stone" (EMI Classics, due Thursday [26] in the U.S., Sept. 29 internationally). "My dad [who died in 1976] was a sweetieheart, and due to him my own musical tastes are very wide, and I can relate to people like Monteverdi and Mozart as if they were living. He used to play [Gershwin's] 'I'd Build A Stairway To Paradise' on the piano, the old Paul Whiteman [scoring]. I was talking to George Harrison the other day, and we were having a laugh, him saying, 'Well, I used to have to play up to that Stairway To Paradise.' He tried to get the Beatles to record it said, 'Dad, come on off! It's a bit old-fashioned, and we're writing our own staff these days.'"

McCartney's "own staff" for the Beatles at that point was part of a distinctively eclectic bent. But more recently, much of the former Beatle's composing has taken a classical form. Intriguingly, Whiteman, a favorite in Paul's father's day who recorded for EMI, was the bandleader/arranger/composer who commissioned George Gershwin's "Rhapsody In Blue" in 1926, when Jim McCartney was just 24 years old.

Meanwhile, the multi-talented musical "patch" Paul McCartney's parent inspired him to pursue will come full circle Oct. 14 at the Royal Albert Hall, when Paul and the London Symphony Orchestra offer the world premiere of "Standing Stone," work commissioned to mark the centenary of EMI as well as four other classical pieces by McCartney. Tickets for the event, to be repeated Nov. 19 at New York's Carnegie Hall, are expected to be the most sought-after such price on the planet, but not enough to secure a seat can compensate by obtaining a copy of the London Symphony's recording of "Standing Stone," conducted by Lawrence Foster. The six-piece 70-minute CD package comes complete with a booklet featuring paintings by McCartney and photographs by daughter Mary and wife Linda of the Beatles and the Scottish "standing stones" megaliths Paul employs "as a symbol of longevity" in his four-movement piece for orchestra and chorus, their mysterious archeological legacy perceived by some as an ancient stairway to paradise. The libretto also has the text of a companion poem McCartney wrote as a conceptual "framework" for the project.

As McCartney explains, "What happened was, when I knew I was gonna write this big orchestral piece, the last time I did anything similar, with 'The Liverpool Oratorio' [1991], I had a guy to work with who was going to conduct it, Carl Davis. And I didn't really have to think about things like the orchestrations; I could give him enough ideas, themes, words, and melodies, and Carl was always there as a backup. What I felt this time is that I'd like to actually do it myself. I had been hanging out with Allen Ginsberg, backing him on guitar for a [1995] recording, and an Albert Hall concert he did of a poem called 'The Ballad Of The Skeletons.' So I thought I'd be a nice thing for me to condense the images for the symphony into a poem. And it felt kinda handy in such a big piece, because if I was wondering where

I was going in the music, I'd just refer to the poem and say, 'Right, that next bit is this bit.' And as a practice for working in this new world, I started to compose smaller pieces, like 'Standing Stone.'"

Those works include "Stately Home," a nine-minute work for a French horn quartet that McCartney recorded Sept. 16 at Abbey Road Studios, as well as "a crazy 10-minute string quartet called 'Inebriation,' wacky and very modern," and "A leaf," which was originally written and recorded for solo piano but is scheduled to be the third selection in the upcoming concert in a new orchestral setting by frequent Stephen Sondheim arranger Jonathan Tunney. Lastly, says McCartney, "in working out whether I'd be able to have a good working partnership [with British composer Richard Rodney Bennett, I asked him to orchestrate 'Spiral,' another chamber piece that was gonna be for piano, and we had such a good time I asked if he'd supervise the score on 'Standing Stone.'"

Many who've heard "Standing Stone" discern diverse touches reminiscent of Beethoven, Britten and Charles Ives, but the absorbing mood of its mythic evolutionary story line—from the primordial spark of Celtic culture and its clashes with interlopers to its celebration in rustic ceremonial rituals—captures the imagination because of the lyrical integrity of the music, its large, diatonic melodic structure as sensual in its contours as McCartney's pop songs are in their consistent musicality. McCartney is growing, with an ingratiating lack of pretense, as a symphonic storyteller.

"Standing Stone" touches cumulative effect owes to its underlying consideration of life's unending cycles of childhood, friendship, parenthood, and the losses that deepen such links across time. "I got into poetry and the type of thinking that kicked me toward 'Standing Stone' about five years ago," he says. McCartney, "after the death from Parkinson's disease of Ivan Vaughan, one of my best friends at school in Liverpool and the guy who actually introduced me to John Lennon. Ivan and I were born on exactly the same day last year in the same house—the 18th of June, 1942, Liverpool—so that made us very close. When he died, it seemed fitting to put my thoughts down in a poem, and that led me, through my hooking up with Allen Ginsberg, to the writing accompanying 'Standing Stone.'"

As an apprentice to classical structure, McCartney says, "I listen to Beethoven, to see how he did symphonic stuff, and he would take a little phrase or a melody developed it throughout the whole movement, and then I can't remember what he did, but he would do something else. I realized I work more episodically more programmatically."

"And, after seeing I'd got 72 minutes of orchestral music, I thought, well, maybe I can allow myself a song." Thus, "Standing Stone" ends with the London Symphony Chorus, whose hymn-like choral passages then leave a curtain of silence, as McCartney says, "something else. I realized I work more episodically more programmatically."

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MUSIC TO MY EARS



by Timothy White

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LETTERS

TALKING BACK TO THE NIGHT

I just read Michael Harrison's commentary on why the music business, in its never-ending quest to get its product on the air, should turn to talk radio (Billboard, Aug. 9). At first, this idea seems contrary to what I've heard. But should a record company that has just committed a million bucks toward exploiting the new release from the next big musical thing waste its time trying to recruit its managerial gaudy by alighting some narrow-minded Hillary-hating talk show host to stumble over the names of its artists in between taking calls from millionaires?

However, a further analysis of his suggestion makes it clear that Mr. Harrison is on the right track. Talk radio has been making strides to grow beyond those right-wing stereotypes, and while it's still a long way from what most of today's music formats? How

long before we hear "90.7, for the best oldies of March 1978?" or "FM101, nothing but 'pre-Sammy Van Halen'!" (I can make these comments, having been an opinionated music director, co-founder of WKRT Chicago's rock format, a major-label A&R director, and former owner of a small record company.)

Music radio has potty-trained its audience to believe that any interruption in the music is an act of devil. In the variety of formats with intelligence—can enhance entertainment value.

Robert J. Shulman
Entertainment Law Attorney
Santa Fe, N.M.

COLLEGE OF MUSICAL KNOWLEDGE

I read with enthusiasm the Aug. 9 Billboard front-page article by Chris Epping on the emerging Murfreesboro, Tenn., music scene.

Owns a small recording studio 30 miles southeast of Murfreesboro and Middle Tennessee State University (MTSU), I realize how the scene has flourished.

It was in 1980 during a MTSU's Recording Industry Partnership. I take with those in the article who were negative, having failed their recording industry courses and dropped out.

The experience I gained inside and outside the classroom allowed many success, and not just in business; some friendships I made while studying the music industry could last a lifetime. One should decide what one wants to do with a career.

After all, life is like a song: You only get out of it what you put into it.

Owner/Engineer, GMT Recording Studio
Wartrace, Tenn.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036

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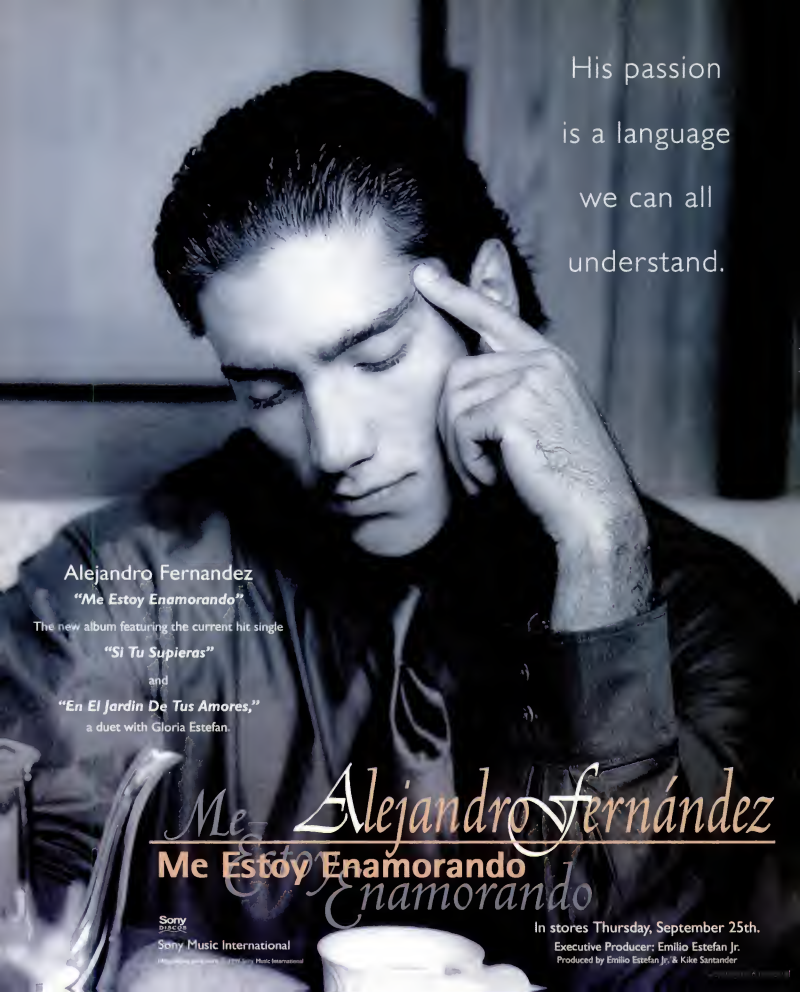
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"Si Tu Supieras"

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Produced by Emilio Estefan Jr. & Kike Santander

U.S.' WPO Bills Entwined With Online Liability Issue

■ BY BILL HOLLAND

WASHINGTON, D.C.—As officials of the Recording Industry Assn. of America (RIAA) and others with a stake in copyright ownership feared, legislation that would allow Congress to quickly ratify important new digital-age international copyright treaties has been tangled up with an Internet-related bill dealing with the limits of liability of online service providers.

Quick ratification of the two copyright treaties of the World Intellectual Property Organization (WIPO), forged last December in Geneva, is necessary if the U.S. is to keep the lead in the digital era, they maintain.

But telephone companies, other Internet and online service providers, and some electronics man-

ufacturers are calling for changes in the implementation language that they feel is too restrictive.

The treaties, one dealing with sound recordings and the other primarily with software and data, must be ratified by two-thirds of the Senate after the enabling language is passed.

RIAA officials, singer/songwriter Johnny Cash, and songwriters representing ASCAP and BMI appeared before the House Intellectual Property Subcommittee on the WIPO Copyright Treaty Implementation Act (H.R. 2180) and the On-Line Copyright Liability Limitation Act (H.R. 2281) over two days of hearings Sept. 16 and 17 to push for quick ratification of the treaties.

They and representatives from the

(Continued on page 110)

Saudi Prince Links With MJJ Deal Ups Funds For Jackson's Label

■ BY IRV LICHTMAN

NEW YORK—In an effort to gain the added financial clout needed to woo superspers or hotly contested new acts to MJJ Music, Michael Jackson's joint venture with Sony Music, Jackson is expanding the show business relationship with Saudi Arabian entertainment mogul Prince Alwaleed Bin Abdul Aziz Bin Abdalaziz Al Saud.

The wealthy prince has become a partner with Jackson and Sony Music in MJJ Music, the 3-year-old label's music publishing operation (Billboard Bulletin, Sept. 17). The prince has funded a variety of entertainment enterprises in recent years, including a previous venture with Jackson, Kingdom Entertainment, which is focused on developing entertainment themes around the world.

Although no parties to the new arrangement were available to comment on the pact, it was understood that

an originally modest annual budget structure for MJJ Music—in comparison to the major-label status it hopes to attain—has been considerably boosted by the deal. "MJJ Music now has the financial capability to attract marquee artists on the same footing as a major," said Jerry Greenberg, MJJ Music president/CEO, in a prepared statement announcing the deal.

"What was started as a small joint-venture label, with an annual budget hardly on the scale of a major, now has a new element—a prince who is willing to spend millions" to upgrade the company's competitive spirit, says a source close to the venture. The source further suggests that Jackson, eyeing with a competitive eye the landscape of other artist-owned enterprises such as Madonna's Maverick label, has decided to step out with a larger, global vision for the label, which is handled by the Work Group.

Since the exact nature of Sony Music's original investment in MJJ Music has not been specified, sources to both the original and new partnership arrangements refuse comment on

(Continued on page 110)

'Candle' Lights A Fire In Stores Globally Advance Orders Around The World Overwhelm Labels

A Billboard worldwide staff report.

History is being made by Elton John and Bernie Taupin's reworked "Candle In The Wind 1997" as the record industry across the world struggles to cope with the level of demand.

The Rocket/Mercury single, recorded by John as a tribute to Diana, Princess of Wales (Billboard, Sept. 20), went to No. 1 on the U.K. singles chart on the strength of just one day's sales and topped the listings in France after having been on sale for only two

days of the seven-day monitoring period. In Australia, estimated advance orders of 400,000 made it quadruple-platinum before release, while PolyGram Germany reports more than 2 million advance orders ahead of its Sept. 18 issue.

In the U.K., the release date meant that sales of the single, released as a double A-side with the track "Something About The Way You Look Tonight," rung up only on Sept. 13 would count for the chart for the week of Saturday (20). However, a

spokesman for the British Phonographic Industry says 650,000 copies were bought on that day, and he confirms that this is the first time in U.K. chart history a single has topped the listing on the strength of such a short sales period.

In France, the single was released Sept. 11 and achieved platinum status the following day with 500,000 sales. The single topped the chart both there and in Germany for the week of Saturday (20).

Yvan Seiler, international manager at Mercury France, comments, "Retailers were far more eager than us to press the record." He describes the level of activity as "historic."

That view is echoed in Germany. Hartmut Peise, managing director of

(Continued on page 110)



A Developing Story. U.K.-based Hugely Music, the music publishing partnership between producer Hugh Padgham and manager Dennis Muirhead, has formed a joint venture with Famous Music, the publishing wing of Paramount Pictures, with a goal to develop new talent among artists, arrangers, and producers/writers (Billboard Bulletin, Sept. 10). Shown in London, from left, are Padgham; Ira Jaffe, president of Famous Music; and Muirhead.

Sergio George Forms Label Venture With WEA Latina

■ BY JOHN LANNERT

WEA Latina and prominent Latino producer Sergio George have entered into an agreement to form a joint-venture label called Sir George Records.

The imprint will be majority-owned and wholly distributed by WEA Latina. While the new venture shares a name with George's former label distributed by Sony Discos, no acts will carry over in the start-up.

Under terms of the deal, which takes immediate effect, WEA Latina VP/GM Sergio Rozenthal will serve as chairman. George, named executive VP of the label, and George Zamora, appointed label GM, will report to Rozenthal.

As executive VP, George will handle the artistic chores of the label; Zamora, who heads WEA Latina's tropical record company Wascabe, will oversee the label's marketing and promotion.

Rozenthal says that the accord with George underscores WEA Latina's commitment to the tropical-rooted, urban contemporary sounds for which

George is famous.

Rozenthal points out, as well, that George brings a regal list of achievements to the table. His innovative productions helped launch such top-shelf tropical-based artists as RMM's salsa stars Diana and Marc Anthony and hot Sony Tropical trio D'Angelo. He also recently produced No. 1 tropical tracks for Wascabe's upstart salsero Frankie Negrete and Sony Tropical salsa notable Victor Manuelle.

Says Rozenthal, "Sergio has made

(Continued on page 105)



GEORGE



Sir George

Tool, Freeworld In Legal Battle Over Validity Of Act's Contract

■ BY CRAIG ROSEN

LOS ANGELES—If platinum-selling hard rock act Tool were to win its legal battle with Freeworld Entertainment, it would be a major blow to the new label industry, which was created with the merger of Vols Entertainment (formerly Zoo Entertainment) and Rowdy Records (Billboard, Aug. 23).

The hard-rock quartet, one of the headliners on the recently wrapped Lollapalooza tour, is the label's best-selling contemporary act. (Freeworld's roster also includes Matthew Sweet, Sade, 14, Lynette Li, Derrick Dintley, Joe, the O'Jays, and the Interpreters.)

Tool's last album, "Aenima," debuted at No. 2 on The Billboard 200 in the Oct. 19, 1996, issue. This issue, the album is at No. 95 in its 50th week on the chart and has sold more than 1.1 million copies, according to SoundScan. "Aenima," the band's 1990 album, has sold more than 1.4 million copies, according to SoundScan.

On Sept. 12, Tool and Freeworld exchanged lawsuits over the validity of its Oct. 19, 1996, issue. This issue, the album is at No. 95 in its 50th week on the chart and has sold more than 1.1 million copies, according to SoundScan.

The dispute flared up while Tool was on the Lollapalooza tour after the band's manager, Ted Gardner, and

(Continued on page 110)

Virgin Acquires Narada Label

■ BY DON JEFFREY

NEW YORK—Virgin Records' acquisition of Narada Productions, a leading independent new age label, marks a decisive commitment to the genre on the part of the major.

The purchase follows Virgin's signing of Yanni, the bestselling artist in the new age category, in February and its formation of a U.S. distribution deal with new age label Higher Octave Music in May. Yanni had the top two albums on Billboard's Top New Age Albums chart last issue, both on his former label, Private Music/Windham Hill. He will release his first album for Virgin in November.

Virgin purchased 100% of Narada for an undisclosed price last month, taking control of the label, four publishing companies, and a distributor, Music Design, that mainly serves an alternative retail market of about 4,000 book and gift shops with recordings from about 300 labels.

Narada's annual sales are between \$25 million and \$30 million.

The company was begun in 1979 by John Morey as a mail-order concern

(Continued on page 111)

NARADA

Virgin

Shakur Estate's Suit Charges Anderson With Wrongful Death

■ BY CHRIS MORRIS

LOS ANGELES—In the latest twist in an increasingly tangled tale of murder and litigation, the estate of Tupac Shakur has lodged a wrongful-death suit against the man police have named a prime suspect in the rapper's murder—and who himself filed suit against the musician's estate this month.

On Sept. 12, Shakur's mother, Afton Shakur, and New York attorney Richard Fischbein, the administrators of the rapper's estate, sued O'Jays Anderson on California Superior Court here, alleging that Anderson, a reputed member of L.A. gang the Southside Crips, was the triggerman who mortally wounded

Shakur Sept. 7, 1996, in Las Vegas (Billboard Bulletin, Sept. 16).

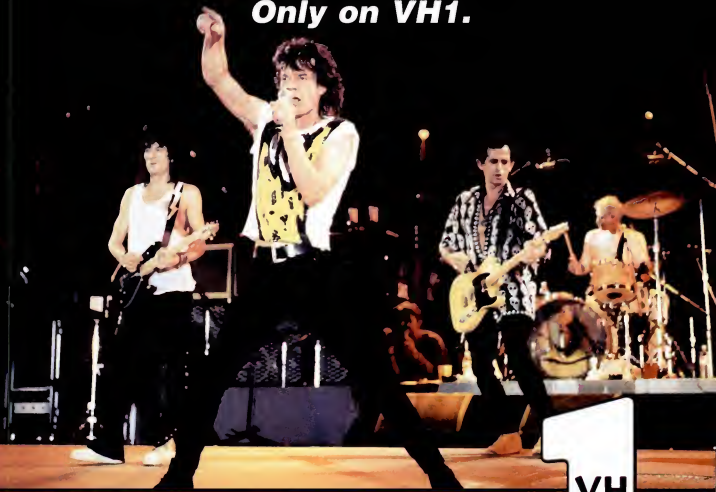
Anderson filed his own action against the Shakur estate, Death Row Records, and imprisoned Death Row owner Marion "Suge" Knight Sept. 8 of this year. Anderson claimed that he suffered physical injury and emotional distress from a beating administered by Shakur, Kato, and others in the lobby of the MGM Grand Hotel in Vegas the night of the fatal shooting (Billboard, Sept. 20).

The Shakur estate also has named Anderson as a reputed Southside Crips member, Jerry Bonds, as a defendant; the action claims that Bonds drove the white Cadillac that carried

(Continued on page 108)

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Island Has All-Star 'Grace'

Compilation To Benefit Cancer Research

■ BY PAUL VERNA

NEW YORK—With acts ranging from rock superstars U2, Melissa Etheridge, and the Cranberries to reggae icon Bob Marley to Afro-pop chanteuse Angélique Kidjo, Island Records has been synonymous with diversity. On Sept. 30, the label will make a show of its eclectic roster by releasing "Amazing Grace," an all-star compilation of music with spiritual overtones.

Net proceeds from the project will benefit the Multiple Myeloma Fund at the Memorial Sloan-Kettering

Cancer Center here and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, two foundations dear to Island founder Chris Blackwell.

He says, "I've gotten to know people involved with the Multiple Myeloma

GOOD WORKS

Fund personally—specifically Dr. Joseph Michael. So I'd learned that he was really on to something, and I wanted to help out by trying to raise some funds for the cause."

Multiple myeloma, the medical name for bone marrow cancer, afflicts up to 15,000 people each year, of which 9,000 die, according to the album's liner notes.

(Continued on page 110)



KIDJO

Grifters Give Weight To Indie Rock Scene

Sub Pop Act Exploits 'Full Blown' American Sound On 6th Set

■ BY BRADLEY BAMBARGER

NEW YORK—With electronics having evolved into the "in" sound and modern rock radio addicted to major-label concerns, it's been said that indie rock is endangered, particularly the guitar-oriented species. But with an expressive new album and the live show to back it up, the Grifters prove that there's life to be reaped yet from the rock'n'roll corpse. And it's fitting that a band adding some present tension to the tradition should hail from the music's cradle, Memphis.

The Grifters are touring North America through Thanksgiving on behalf of "Full Blown Possession," the band's sixth album and second Sub Pop set, released Sept. 9. The new record spotlights the group's flair for aching melody and skewed routines, although the Grifters' soulful din is more than Stax or Stax Studios record. The



THE GRIFFERS

quartet channels bits of the blues and the British Invasion, punk and prog rock with equal aplomb.

Indeed, rather than make a big deal out of their local legacy, the Grifters emanate it effortlessly yet warily, dropping such lines as "The King is dead" and penning songs like "Radio City Suicide" that reference doomed stivers from Big Star to Beale Street.

"We don't mind the connection to

Memphis," says Grifters bassist Tripp Lamkins, "but we can't stand it when other bands talk all their Memphisness, whether it's the blues or Big Star or whatever. I mean, I grew up listening to art rock, so I'm always scared that if I don't watch out, the ghost of some bluesman is gonna come back and kick my butt."

"I suppose as we get older, the less we resist the idea that our music may reflect our living in Memphis," Lamkins continues. "We're not any more influenced by Memphis than any other rock band in the world—which is to say we're influenced by it a lot."

With a sound that resides somewhere between the backwoods and big city, the Grifters are as American as Oasis is English. And it's precisely that quality that gives the band its appeal, according to Sub Pop chairman Jonathan Poneman.

(Continued on page 109)

Uma Looking To 'Fare Well' For Refuge

L.A.-Based Act Is First Signing For Producer Gehman's Label

■ BY DOUG REECE

LOS ANGELES—After years of retreating into the twilight of east Los Angeles nightclubs to record demos during off hours, the members of roots-rock act Uma are gearing up to step into the spotlight with the release of their Refuge/MCA debut album, "Fare Well," on Oct. 7.

Uma singer/guitarist Chris Hickey, who was a substitute P.E. teacher for the L.A. Unified School District prior to the signing, says he won't be missing his former job.

"I guess it doesn't say a lot about L.A. Unified, but there are a lot of actors and musicians filling in," he says. "It's not something I'm sad to be leaving. Teaching is a fine thing, subbing is not."

Hickey, who was working with drummer Andy Kamman, eventually



UMA

invited vocalist Sally Dworsey to contribute to the sessions, though she did not become a permanent member of the band until after it was signed.

It was these early tapes, passed on to Don Gehman by his manager, that convinced the noted producer (R.E.M., Hootie & the Blowfish, John Mellencamp) that the act would be the perfect first signing for Refuge, the new MCA joint-venture label he operates with Larry Frazin, manager of No Doubt.

Following "Fare Well," Refuge will release albums from Jonatha Brooke and Doll+Head this fall and early next year, respectively.

"I thought it was incredible and a great place for us to start," says Gehman of his early reaction to Uma. "It was moody, dark, lyrically driven, and credible, the kind of thing you hope to find but never do. It appeals to anyone who enjoys folk artists with intelligent lyrics."

Uma has long had a knack for cultivating respect.

When the act couldn't afford studio time on the demos, the owner of Sonora Recorders came to the table to offer it time in exchange for a cut of any future proceeds.

(Continued on page 106)



Guardian's Curtis Makes A 'Soulful' Transition To Pop

■ BY LARRY FLOCK

NEW YORK—Although Catie Curtis has spent the last few years proudly waving the flag for the folk movement, she decided to incorporate her mainstream pop influences into her eponymous second release for Guardian Records, due Oct. 7. It's a move that is meeting with early praise from radio programmers as the label begins stepping in support of the first single, "Soulfully."

Since starting airplay solicitation on Sept. 16, Guardian has secured 30 triple-A stations for the track, which combines Curtis' signature acoustic strumming and storyteller lyrics with light pop-flavored rhythms.

"This single exemplifies how



CURTIS

Catie's writing is always growing and how it can appeal to a much wider audience," says Kevin Welch, PD of KTHX Boise, Idaho, who is currently started spinning an early copy of the record last month. He believes the station's audience is bonding with the cut's more pop-friendly texture.

(Continued on page 110)

Regarded as the preeminent folk/blues label of the '60s & '70s, Vanguard Records has released this 4-CD set which chronicles the musical history of the label.



Produced by Grammy-award winning producer Samuel Charters. A 100-page booklet accompanies this prestigious collection which offers over 80 tracks, including three previously unreleased cuts from Joan Baez and Buffy Sainte-Marie. This historic collection also features such musical icons as: Ian & Sylvia, The Weavers, Pete Seeger, Buddy Guy, Mississippi John Hurt and many others.

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Whiteheart Finds 'Redemption' On New Set

Curb Release Shows Inspiration, Ends Breakup Rumors

■ BY DEBORAH EVANS PRICE

NASHVILLE—Often the best music is forged by tough times, and Whiteheart's Tuesday (23) Curb Records release, "Redemption," is a prime example. The band has survived personal and professional upheaval to issue an emotionally charged album that lays to rest speculation that the veteran Christian rock outfit is disbanding.

"There were a lot of rumors that we had decided to call it a day," says vocal lead Rick Florin, who has been with the band a dozen years. "They weren't terribly inaccurate. We hadn't decided that, but we hadn't decided to continue either."

Guitarist/vocalist Billy Smiley found-

ed the band with keyboardist/vocalist Mark Gersmehl 16 years ago, and though some band members have come and gone, the core of Whiteheart has always been Gersmehl, Smiley, and Florin.

After more than 12 years recording exclusively for Christian record companies, the group signed with Curb Records and released "Inside" in October 1995. It was a rather dark collection of tunes, which paralleled the turmoil the band was going through: Florin was in the midst of a divorce, and band members Jan Knox, John Thorn, and Brian Wooten were on their way out.

"By the end of September 1996, we stopped," says Gersmehl. "We halted the machinery. The 27th of September



WHITEHEART

last year was our last show. We parked it all, and it felt great to do that. It was exhausted."

Though the band has endured rumors of a breakup previously due to changes in musicians, Florin admits this time there was more cause for concern. "After we were done doing the Inside tour, I was really ready not to be doing anything, at least not anything to do with music for a while," he says. "What drew him back into committing enthusiastically once again were the songs Smiley and Gersmehl were writing. 'When I heard what they had brewed, that sucked me in,' he says. 'The songs were fresh and back to what we were about originally. It was melodic. It wasn't in your face.'"

The band members credit Curb with letting them take time off to restore their creative energies before recording their 11th album, and they think listeners will be able to tell the difference.

"Inside" was an album of anger and confusion, and I think "Redemption" is an album of hope and encouragement," agrees Curb VP Claire Parr. "Inside" was a great record, but not necessarily an encouraging record... I hope they would never apologize for making a record like that, because artists have the right to express human feelings in situations, but I think a lot of people were confused by it because they had never encountered that with Whiteheart. They always got these really great, encouraging, positive albums.

(Continued on page 105)

Canada's McNarland Aims To Rock U.S. With Universal Set

■ BY LARRY LeBLANC

TORONTO—While few female Canadian rock singers have made significant international breakthroughs over the years, Universal Records expects that Holly McNarland will knock down some doors with her debut album, "Stuff," released Oct. 26 in the U.S.

Produced by Dale Penner, "Stuff" is a bruising rock album displaying the shimmering, soaring voice of this remarkable 23-year-old Canadian power-ing her way through such edgy originals as "Numb," "Coward," "Porno Mouth," "Elmo," "Just In Me," and "Twisty Mirror."

"I've nicknamed her Harley McNarley," says Tim Baker, buyer with the Sire store, Toronto-based Sunrise Records chain. "It's about as if we had a female rocker with *cojones*. Never mind this sensitive bullshit crap. I want to see a real [female-supported] Lilith tour with Harley McNarley, Dratin, and have Joan Jet head it up... I really like Holly's record. It cracked our top 30 chart for the first time this week."

Released June 24 in Canada, "Stuff" is No. 25 on SoundScan's album chart. The track "Numb," released June 12, is No. 6 on Broadcast Data Systems' rock radio chart. One of the first Canadian radio stations to add "Numb," with its lyric about heroin addiction, was album rock outlet CFMX Vancouver. "Holly was our most-played artist last week," says the station's music director, Rob Robson. "In [our audience] testing, she's the No. 3 artist overall and No. 1 with men 25-34. When it comes to female artists, there aren't many ballad rockers around. Most of the females fall into the pop vein."

Says Debra Svick, music director of album rock station C104 Toronto, "It's a solid album with good songs, but 'Numb' hasn't yet generated a huge amount of phone requests. Holly's a newcomer, and on our station there aren't many female artists on the air."

To stave off any preconceived ideas about McNarland, Universal Records' strategy has been to significantly downplay her striking tough-guy looks. Advances of the album sent to music industry sources this summer came without a photo.

"We wanted the record to be heard on its own without the hype of another angry, young female artist' type of thing," explains Derek Simon, director of marketing at Universal Records (U.S.). "We wanted the [advance] packaging to be simple so someone [would] put the record on its own merits."

On the album cover itself, Owen McNarland's Jack Russell terrier, overshadowed by his master's much smaller photo. A backside photo of the pooch, on the back of the Canadian version of the album, has been tucked inside the U.S. release, in order to head off any complaints from U.S. rack accounts.

"We want people to avoid making a judgment of who Holly is without [first] hearing the record," says Tom Lewis, director of A&R at Universal Records (U.S.), about McNarland's low profile on the jacket. "The record speaks volumes [about her]. She's an unbelievably poised, unbelievably talented singer and lyricist. However, we recognize there might be comparisons to Alanis Morissette because Holly's [also] a young female from Canada with a bit of angst. But Holly is a pure rock 'n' roller, more in line with Hole than Alanis."

Says McNarland, "I'm not about my face. Everybody does that nice band picture of the female artist on the cover. It's so boring. I don't

(Continued on page 106)



T-Shirt Pimps. Virgin act the Sneaker Pimps, shown here before a performance at New York's Roseland Ballroom, hold up their Heatseekers T-shirts honoring the rise of their debut album, "Becoming X," to the No. 1 spot on that chart. The band, which appears Monday (22) on "The Keeney Vay Wayans Show," will venture to Australia, returning in October for more U.S. dates. The Pimps' new song, "Velvet Divorce," appears on the soundtrack to "A Life Less Ordinary," a new film by "Trainspotting" and "Shallow Grave" director Danny Boyle. (Photo: Chuck Pulin)

RECORD COMPANIES. Wayne Halper is appointed senior VP/GM at DreamWorks Records Nashville. He was COO/VP of business development at Imprint Records.

Virgin Records America in Los Angeles promotes Peter Holden to VP of international/commercial marketing and Virian Gueler to director of international. They were, respectively, senior director of international and senior manager of international.

Lynne Hoffman-Engel is promoted to executive VP of sales and marketing at Platinum Entertainment Inc. in Chicago. She was senior VP.

Tom Baldrica is promoted to VP of national promotion at BMG Records in Nashville. He was Southeast regional promotion manager.

Bob Anderson is appointed senior director of national sales at Jive Records and Silverstone Records in New York. He was Northeast/mid-Atlantic senior director of regional sales at



HALPER



HOLDEN



GUELER



HOFFMAN-ENGEL



BALDRICA



ANDERSON



NAMAMORE



D'AMORISO

RCA.

She Naramore is promoted to domestic tour marketing director at Geffen Records in Los Angeles. She was adult alternative national director.

Joe D'Amoriso is named director of operations and Lesley Faulk director of new media at N2K Encoded Music in New York. They were, respectively, production manager at Phil Ramone Inc. and manager of production at Columbia Online & Emerging Technologies.

Johnny DeMairo is promoted to director of crossover music and Keith

Lyle to manager of media services at Atlantic Records in New York. They were, respectively, assistant director of crossover music and staff writer.

Artist Records in New York promotes Candi Shand to manager of artist development. She was urban marketing coordinator.

Avatar/Polydor Records in Los Angeles names Jonathan Dixon director of video production. He was national coordinator of reggae music at MCA.

Penalty Recordings in New York names Terry Ferguson director of marketing and Carolyn Williams executive assistant to the CEO/president. They were, respectively, manager of rap promotion at RCA and director of operations at Soul Brother Records.

Green Hill Production in Nashville names Stewart Cusson manager of special sales and Amy Templeton coordinator of public relations. They were, respectively, national gift accounts manager at Provident Music Group and an intern at the National Association of Recording Merchandisers.

Todd Pfiffer is named national sales

and marketing director at Solid Signs in Hollywood, Calif. He was national marketing director at Domo Records.

PUBLISHING. John Craighead is promoted to president at Buddy Killen Enterprises in Nashville. He was COO.

RELATED FIELDS. Sam Valkonen is named GM of Expo '98 at Nike Music Merchandising Division in New York. He will resume his duties as VP of business operations at BMG Entertainment North America when the Expo is concluded.

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DIAMOND RIO

BILL MACK

GEORGE JONES

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HARLAND HOWARD

HALL OF FAME

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Love Spikes His Soul Cocktail

R&B Blend Refined On Third Epic Album

■ BY STEVE KNOPPER

When G. Love first hit MTV three years ago, he sounded a little like the Beastie Boys, only with a stronger affinity for old Memphis blues. Then he altered the hip-hop groove, just slightly, so the drums marched like classic New Orleans R&B.

And his third album, "Yeah, It's That Easy," due Oct. 28, slows everything down to smooth early '70s soul. Yet people still remember him for those few weeks in 1994 when he was a video star, singing about how many whips of "Cold Beverage" I've played," says Love, whose real name is Garrett DuPont, referring to his first major hit.

"I feel like we're on the road, and still supporting our first record," he says. "We had hits off the second record, but many more hits from the first. That record did not get its fair share from some stores. If there's one thing I want to do before I die in the music business, I want that first record to go gold."

Love's self-titled OKeh/Epic debut has sold 270,000 copies and continues to move between 1,000 and 1,500 units a week, according to the label. Since then, despite new songs with hip-hop

overtones like "Recipe," Love has slowly moved away from his early rap-and-blues party-song experiments.

And while Love's music has definitely become more sophisticated, new songs like the catchy leadoff track, "Stepping Stones," still cling to a chant-and-rap style. "I don't think it's really that different. The sound does fall into that Philly funk of the Gamble and Huff vibe," says John Elliott, Epic Records' West Coast associate director of product management. "If he went ahead and made a rock-'n'-roll alternative record, that would be something problematic, I think."

"Yeah, It's That Easy" opens with Love's strongest new melodies: "Stepping Stones," a fast-paced rock song; "1-76," a bouncy anthem about the NBA's Philadelphia 76ers and the same-numbered freeway; and "Play Down The Lane," a slow-moving soul ballad with an instantly memorable chorus. The album quickly shifts moods, from the hard



G. LOVE

funk "You Shall See" to the rapped "Recipe" to the folky cover: "When We Meet Again," but all fits underneath the same relaxed groove. Love seems determined to show that hip-hop, jazz, soul, and blues all come from the same place.

Though the original Special Sauce rhythm section, drummer Jeff Clements and bassist Jim Prescott, rejoined Love for "Yeah, It's That Easy," about 20 musicians, including Dr. John, actually contribute to the album. Because Love's musical vision is starting to cohere, along with his guitar and harmonica skills, it's more unified than the spotty, jittery "The Things That I Used To Do." And because of the many various lineups, it's more diverse than 1990's

(Continued on page 22)



Three Times Lucky. The members of Hanson are presented packages for sales of more than three million units of the trio's Mercury debut, "Middle Of Nowhere," following a video taping of a show at New York's Beacon Theater. Shown, from left, are Isaac Hanson; Danny Goldberg, Mercury Records president/CEO; Taylor Hanson; David Silver, Mercury VP of A&R; Steve Greenberg, Mercury senior VP/head of A&R; and Zac Hanson.

Red House Revs Up 'Slant'

To Build Brown's Audience

■ BY JIM BESSMAN

NEW YORK—"In so many words, Red House is the house that Greg Brown built," says Bob Feldman, president of the Minneapolis folk-label which is releasing the Oct. 28 release of "Slant 61nd," Red's fifth album for the label, which Feldman launched 14 years ago expressly to advance Brown's career.

"I saw him at a coffeehouse and was like, 'How about you then I, 400-seat Guthrie Theater. Previously, Brown, an Iowan, had never played before more than couple hundred people in Minneapolis."

Feldman's first met Brown at that show, and afterward, Brown became a regular on NPR's "Prairie Home Companion," which originated in Minneapolis.

"I was teaching a class in how to start a small business with no money," Feldman says, "and Greg said he had two albums he'd put out himself, and he asked me to start a record company to put them back in print. So I took my own course, basically."

Red House was off and running, thanks to release of Brown's first two albums. Feldman notes that since then, Brown's steadily selling catalog

has topped 400,000 units total, "not a lot by major standards, but it's a great niche cult audience, and his shows sell out almost everywhere he goes."

Significant too is that Brown's audience is getting younger and bigger. "With the last couple albums, we've been trying to break him out of the niche, and he's got a lot of attention when he got a four-star review in Rolling Stone for [1996's] 'Further In,'" Feldman says.

His also notes that Brown's profile rose through Shawn Colvin and Mary Chapin Carpenter's single and video of his "One Cool Remover" as well as the fact that Willie Nelson and Carlos Santana had a hit in Europe with their duet of Brown's "It's All Went To Mexico." Another of Brown's songs, "Sadness," was used in the soundtrack to the film "Dream With The Fishes," while a video for the song, which featured actors from the movie, aired on M2. "So a lot of things are leading up to 'Slant 61nd,'" which will help Greg break out more," says Feldman.

Ironically, the new album (the title comes from a phrase from the lead track, "Whatever It Was," which uses the name of the durable '60s car instead to describe a woman's mind) was not in Brown's mind.

"It came out of nowhere," says Brown, who hadn't planned on making an album when he took a winter break from touring to work on compiling a songbook to be published eventually by Red House. "I was working on it, but found myself writing new lyrics instead of going through old ones. So I called up some friends and went into the studio."

Acoustic guitarist Brown produced "Slant 61nd" with long-time Red House (see story, page 106). It's perfectly OK for Mattel to dress

VH1's 'Storytellers' Due On Disc; Grammys Back At NYC's Radio City

'STORYTELLERS' ON CD: VH1 is in discussions with artists and labels about releasing episodes of its acclaimed "Storytellers" series on CD. According to VH1 president John Sykes, "We're now getting interest from a few of the artists who have participated in the series about the possibility of releasing albums. I believe by the spring of 1998 we will have at least two releases."

"These artists are coming away from these sessions [rehearsing] how different the show is from a traditional, live performance. These are as much about the stories as they are about the songs," Sykes continues. "This could be a nice way for an artist to reintroduce repertoire that they often would have relegated to best of's or boxed sets."

The series has featured a number of top-flight singer/songwriters, including Ray Davies, Elvis Costello, Garth Brooks, Elton John, Billy Joel, and Willie Nelson and Johnny Cash. While it's unclear if "Storytellers" can turn into the franchise that "Unplugged" has become for VH1's sister station, MTV, I know VH1 certainly plunk down money for albums of some of the "Storytellers" I've seen.



by Melinda Newman

BACK TO THEATERS: As we noted here last issue, the National Academy of Recording Arts and Sciences (NARAS) has announced that the 40th annual Grammy Awards will once again be in New York next year. However, the festivities will return to Radio City Music Hall instead of Madison Square Garden, the site of this year's awards.

Does that mean that the grand experiment to move the show to an arena failed? No, says NARAS chief Michael Greene, "Madison Square Garden was a real success," he says. "We will go back to arenas, absolutely. We now know we can do it, even though some people would have liked to have it be a little more intimate. I think we'll go back and forth between a [theater] and an arena every year or every third year." In fact, Greene says, NARAS has been consulted by the architects of the new Los Angeles arena under construction to make sure that the building can accommodate the Grammys' needs.

The cost factor is another reason for the shift back to a theater. For the 1998 awards, "It's pretty expensive to be at an arena when you look at it that way—that carpenter that plays we brought in theater seats. The set was three-quarters of a million dollars. When you weigh that with the fact we made less money on tickets—we had thousands of tickets for \$100, we've never had tickets for less than \$250 before—it's just not something we can do every year."

THIS AND THAT: Count me completely unimpressed that Mattel is doing a Barbie CD, "Aquas' huge hit 'Barbie Girl' (see story, page 106). It's perfectly OK for Mattel to dress

Barbie up in leather bikini outfits or skimpy bikinis, but no one else is going to get away with turning up Barbie, by God. When I first moved to New York 10 years ago, one of my first assignments was a press conference where Mattel was trying to find a human representation for Barbie. It was a beauty contest of sorts. At one point, the official photographer posed one of the contestants on all fours. Representatives from Mattel and the company's publicity firm at the time, Solters, Roskin & Friedman, noticeably blanched, rushed up onstage, and grabbed the girl off her hands and knees, screaming that Barbie would never assume such a pose. I guess that's why I always preferred Skipper and Midge... A tribute to Marc Bolan will be held Oct. 4 at New York nightclub the Pez. Among the artists taking part in the event, which marks the 20th anniversary of Bolan's death, will be Joey Ramone, Lloyd Cole, Patti Smith, Richard Lloyd, and Richard Barone... Paula Abdul will end her world tour in 40 markets starting Oct. 4 as part of a promotion with Boost Nutritional Energy Drink... The Average White Band is celebrating its 25th anniversary this year. As part of its silver jubilee, MCA is releasing the band's label debut, "Show Your Hand," Wednesday (22). The band is also on tour in support of its first album in eight years, "Soul Tattoo" on Foundation Records.

WHERE'S JUAN VALDEZ? Putnamag World Music and Barnes & Noble have linked to sell "A Putnamag Blend: Music From The Coffee Lands." The CD features music by artists from coffee-growing countries like Brazil, Mexico, Colombia, and Kenya. The bookstore will feature the album in a special counter display at its more than 240 outlets with cafes. Purchasers will receive a free regular coffee beverage. A portion of the proceeds will go to Coffee Kids, a new charity that helps families in coffee-producing countries.

SEE YOU IN COURT: Leslie West and his group Mountain have filed suit against Joe Walsh in the Superior Court of New Jersey in Bergen County. The suit alleges breach of contract by Walsh, who, according to court papers, contracted West/Mountain as his opening act for a summer tour. According to court documents, West/Mountain appeared on their first scheduled date with Walsh, July 9, at Foxwoods Casino in Leyden, Conn. On July 10, the papers state, "Joe Walsh maliciously and without cause breached the contracts made with plaintiff in that he fled plaintiff, leaving his audience to question his failure to appear at previously scheduled and advertised dates." West/Mountain is asking for a jury trial. West/Mountain is booked by Sammy Bogo Entertainment. Walsh is booked by the William Morris Agency. Walsh's manager, David Spero, did not return calls by press time.

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Boyz II



E V O L

ALBUM IN 9



I Men



UTION

TORES NOW

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Endgame

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Artists & Music

John P. Kee Shows His 'Strength'

His Fourth Set Gets Label's Biggest Gospel Campaign

■ BY LISA COLLINS

LOS ANGELES—Four years after the landmark deal that brought former Tyscot Records artist John P. Kee and his New Life Community Choir to Jive/Zomba to mark the high-powered debut of their gospel division, Verity Records, Kee remains the label's top-selling gospel artist.

It is a title Kee hopes to retain with the Oct. 28 release of "Strength," his fourth label release and a project that caps off an aggressive year of releases from Verity. Since signing Kee, Verity's roster has swelled to include other prominent gospel names like Fred Hammond, Hezekiah Walker, Daryl Coley, and the Canton Spirituals.

"This is our biggest gospel campaign to date," says Verity Records GM/VP

Tara Griggs-Magee. "We're going to have a very aggressive advertising and print campaign, and for the first time, we're going to do a very aggressive TV campaign."

As part of the initial rollout, a three-cut sampler containing the lead single (and title track) "Strength," "Come In," and "Lord, Help Me To Hold Out"—a remake of the James



KEE

Cleveland classic—launched to gospel radio Sept. 8. A long-form video of the album, which is said to contain some surprises from Kee, will be recorded the first week in October.

Also designed to increase excitement in the project is a fete marking the success of Kee's 1995 release "Show Up," which was recently certified gold. (His 1996 release, "Stand," continues to be

one of the label's top sellers.)

All this comes despite a major shift to ministry that had—since January 1996—diverted the 15-year gospel veteran from touring and recording. Ironically, that change is what has endeared this project to Kee; it is the benchmark of his redirection to ministry.

"Originally, the title of the album was 'Thursday Love,' which talks about a Thursday evening performance when I was literally dogged and laughed at onstage," Kee recalls. "It hurt me to the point where I recognized that the enemy is not jealous of me, but he's afraid of me. It wasn't everybody—just a few people."

What ensued was a painful process of self-examination. "I grew up," he says. "Pastoring a church made me really recognize what real ministry was. There were some folks who were really hurting in church who looked good... looked saved, I had to really

(Continued on page 20)

Interscope's Transister Rises Through Radio

■ BY DOUG REECE

LOS ANGELES—Not every unsigned band can get major-market radio play, link with a major label, and see its debut album blow a mere year and a half after forming.

Still, for L.A.-based modern rock act Transister, whose self-titled Interscope debut will be released Oct. 28, this scenario has played out with uncanny fluidity.

Through a mutual friend at the band's management company, Los Angeles-based Platinum Music, Transister bassist Eric Pressly passed along a six-song demo to public station



TRANSISTER

KCRW Los Angeles' "Morning Becomes Eclectic" host Chris Douridas. Douridas promptly began playing multiple cuts from the album, including "Head," "Look Who's Perfect Now," "Then I Walked Away," and "Stars Collide," eventually inviting the act to perform in the station's studio.

"The production was so of-the-moment [and lead singer Keely Hawkes'] voice was extremely accomplished," says Douridas of his decision to play the early material. "That, and the songwriting was very hooky... Their music has the ability to break mainstream with those that have been primed by Garbage and Pearlhead. It's a popper-flavored twist to that."

Several labels apparently agreed with Douridas' assessment of the act's potential, as the band began receiving

amusement business TOP 10 CONCERT GROSSERS					
ARTIST(S)	Venue	Date(s)	Gross (Total/Franchise)	Attendance Capacity	Dominant Promoter
JAMES SPURSE	The Theatre at Madison Square Garden, New York	Sept. 18, 19, 21	\$268,940	13,774 19,000 seats	Delmonico/Star Enterprises
ALAN JACKSON LEARN BOWES	Indiana State Fair, Indianapolis	Aug. 15	\$268,137 \$25/\$25,522	13,117 15,488	in-house
WANTY I BUKE BONE THROAT & HARBONY OPPOSITE GROUNDE MAYDAY	Palace of Auburn Hills, Auburn Hills, Mich.	Sept. 5	\$147,961 \$47,503.35	8,752 10,000	Cable Door
ALAN JACKSON LEARN BOWES	Whelan's Center, Omaha, Nebraska, Mo.	Sept. 11	\$235,137 \$24.50	14,882 seats	Varied Enterprises
DOUGIE MATE COCKROACH	Resonant Theatre, Resonant, Ill.	Sept. 12, 13	\$225,190 \$22	4,366 seats	Joe Prods.
WINK DILL BRUN WHITE	Champion Valley Exposition, Evans Junction, W.	Aug. 31	\$222,261 \$19,575	4,373 8,600	in-house
FLORIANE T.J. HOL CORY & THE BURNING BETTER THAN COKE PAULA COLLE MAYDAY MICHAEL PLUM CONVICT MOUTH, COVERS	Five Mile Music Theatre, Canton, Mich.	Aug. 23	\$215,040 \$19.14	15,274 seats	Pacific Sports & Entertainment Inc.
CLAY WALKER LEE ANN WORME	Cynthia Woods, Walnut Hills, Cincinnati, Ohio	Aug. 21	\$215,146 \$21,504/\$25.50	13,864 13,300	PACI Concerts
PETER, PAUL & MARY	Edison Center, West Hill Farm Park, Vienna, Va.	Aug. 17, 19	\$212,585 \$12,514	11,218 11,877 two shows	in-house
TIM WOODWARD MAYDAY	Metropolitan State Fair, St. Paul, Minn.	Aug. 27	\$209,886 \$20	13,534 22,117	in-house

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(Continued on page 59)

Jazz Veteran Bob Dorough Makes Blue Note Debut

■ BY DREW WHEELER

NEW YORK—Recent Blue Note signee Bob Dorough differs from most artists new to the label in that the singer/songwriter's résumé encompasses nearly 50 years of jazz. But while many of this 73-year-old's peers became oldsters, Dorough has remained a hipster. His label debut, "Right On My Way Home" (out Oct. 21), is a vibrant, swinging landmark in his idiosyncratic oeuvre.

Says Blue Note VP of marketing/GM



BOB DOROUGH

Tim Evered, "My boss, Bruce Lundvall, walked into the room and said, 'Bob Dorough has been offered,' and I said, 'I would do anything to work a Bob Dorough record.' I love the man. He's an American original."

Much of Dorough's mystique emanates from his vocal tone—somewhere boyish, yet matched with a perspective that's borne witness to night life and lush life. Dorough's songcraft embraces multiple guises of jazzman, cabaret singer, balladeer, and pop vocalist.

"I think I may be an entertainer more than a jazz singer," says Dorough. "I definitely use the jazz timbres and the rhythm and all that. But, you know, if they throw down the gauntlet, I'll take a couple choruses of scat with anybody."

Evered adds, "He has a distinctive style that many people love that is truly his own. And his style doesn't change for anyone. It's been consistent since he started. To see him live and to hear what he can do with a lyric and the way he plays is really quite beguilingly."

Half of "Right On My Way Home" was recorded in New York with Dorough accompanied by Joe Lovano on sax, Christian McBride on bass, and Billy Hart on drums; the other half was cut in Saylorsburg, Pa., with the backing of bassist Bill Takas and drummer Grady Tate. The album's leadoff track is Dorough's kinetic, euphoric 4/4 reworking of Henry Mancini's waltz-time classic "Moon River." With Lovano's vivid sax colorations, Dorough covers Frank Loesser and Jimmy McHugh's comic lament "I Got The Neck Of The Chicken" (which Dorough used to sing at age 4, or so he was told).

An artist enchanted by the jazz tradition, Dorough included a trilogy of songs about saxophone greats, beginning with Sidney Bechet ("Something For Sidney"), then Johnny Hodges ("Hodges"), and concluding with the serpentine melody line of his Charlie Parker ode "Up Jumped A Bird."

Dorough also contributed a new version of his sardonic carol "Blue Xmas" to Blue Note's upcoming Christmas compilation "Yule Be Boppin'." The original recording of "Blue Xmas" was Miles Davis' only Christmas song, featuring

(Continued on page 21)

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Artists & Music

JOHN P. KEE SHOWS HIS 'STRENGTH'

(Continued from page 16)

seek the Scriptures and get in to God's word. I had decided I didn't want to [make music] anymore, so I didn't write. I didn't sit at the piano. I had really stopped, and it was then that the songs began to come.

"The songs are all encouraging, and what I found is that I have a prophetic message for today's youth, on- and off-stage. In the inner city, we're doing some real work, and that's where I see my destiny."

For Kee, the album is special because it features a great deal of church singing. "I did a lot of traditional material—some of the old, famous Cleveland style of music," says Kee. The album also includes a duet ("We Made It")

with Coley, as well as an appearance by Broderick Rice.

"What was important to us, with so many things going on in the gospel community, is that John stay true to the core consumer," says Griggs-Magee. "We always want to reach as vast a market as possible, but what 'Show Up' taught us is that there is a huge buying market within the core base."

Says Jazzy Jordan, VP of black music marketing for Jive and Verity, "Our interest is in keeping the ministry close to him, so we're taking a grass-roots approach. If they're selling [R&B], then great, but John is one of the artists that was at the forefront of the gospel explosion. All he has to do is to continue what he does best, which is to turn in good records."

Jordan reports that Kee's semi-retirement had no effect on Verity. Indeed, despite Kee's absence from active touring and recording, his New Life production offices fielded up to 300 requests per week for appearances. To accommodate the requests (that will no doubt skyrocket with the release of "Strength"), Kee plans to launch a Back to the "Hood tour this fall.

"I've got Pepsi, Denny's, and Bolognas to sponsor the tour. I want it to be a free tour," says Kee.

According to Kee, this may well be the last project for the New Life Community Choir, which, in the 10 years since its inception, has undergone many

key personnel changes, not the least of which was the 1995 defection of Isaac Carree and Lowell Pye, who went on to form Men Of Standard.

"I think we'll always have a ministry, but I want my next album to be a great-hits album, and I don't just want to pull old masters," says Kee. "I want to actually record a concert of the old songs like 'Standing In The Need' and maybe even bring some of the old members back."

Over the last year and a half, Kee has switched gears to producing records and expanding his Charlotte, N.C.-based church to about 700 members.

"We've built a real nice \$2 million studio complex called That House, and I'm really producing a lot," says Kee. "I'm excited about my church choir now. I'll definitely do something with them."

An active label deal with Verity grants the label a first option on any act Kee records, and thus far it has yielded two new talents—Eric Matthews and Shawn McLemore & New Images, both of whom have produced in the market-place.

Notes Jordan, "John is without a doubt one of the gospel industry's leading producers, and we are depending on him as well as Fred Hammond and Hereshiah to bring us the talent to keep Verity on top in gospel music, to keep us fresh and on the cutting edge of gospel for a long time to come."

RED HOUSE REVS UP 'SLANT' TO BUILD BROWN'S AUDIENCE

(Continued from page 11)

and sang backup. Other past collaborators present were hip guitarist/vocalist Kelly Joe Phelps and acoustic bassist Gordy Johnson. "The only new guy was [percussionist] Paul Griffith, who played a garbage can on one song, so I didn't want to have an Irish hand drum and an African drum between his legs simultaneously on another," says Brown.

Brown singles out "Vivid," which he wrote as an answer song to Ani DiFranco's "The Boquet," a chair she wrote for him and sang on her album "Not A Pretty Girl." "My fans are old folks like me, but some of their kids who've heard my records around the house when they were growing up are now getting on their own and checking me out," says Brown of his younger fans, whom DiFranco represents.

Feldman also cites DiFranco, who regularly preaches Brown's merits to her audiences. "One of our main efforts now is to reach those 'Brownies,' so we're sticking the albums with 'transcendental hillbilly beatnik jive tent meeting' and 'wickedly sharp,' a quote

from Rolling Stone," says Feldman. He's also going with listening-post programs to reach that younger audience at retail."

Red House is "reaching out" to chains for "Slant 6 Mind," adds Feldman. Noting that indie stores account for up to 70% of Brown's sales, he says that Brown is a "too-well-kept secret" to be disclosed via listening-station programs at Borders and Barnes & Noble.

The label has also developed two-sided posters for larger in-store displays. A heavy advance CD campaign has also targeted retail and media, as has a posterized mailing. Not to leave out Brown's traditional news-and-pop-store base, Feldman is planning activities to be coordinated through the Coalition of Independent Music Stores.

The album is already being worked at triple-A, roots music, college, and public radio formats, according to Feldman, who feels that tracks "Whatever It Was" and "Bully From The Hills" are the prime candidates at these formats. "I love the new record, and there's

nothing I love more than winning over new Org. Brown fans," says Rita Houston, music director at New York non-commercial triple-A station WFUV. "Everytime we play him we find new ones, and what's interesting is that even though he's been doing it for so long, he continues to build with remarkable albums like this one and 'Further In.'"

Feldman expects additional radio support from syndicated shows on which Brown is "pretty much a regular," like "A Prairie Home Companion," "Mountain Stage," "E-Town," and "West Coast Live." Feldman notes that Red House is undertaking its biggest national ad push yet with Brown.

On the concert side, Red House is officially launching "Slant 6 Mind" with an appropriate Nov. 3 Guthrie Theater outing. Brown will hit other major cities this fall solo, with a band, or with Ramsey on guitar.

But Brown pledges to resume work on his songbook this winter, and he vows he "won't get sidetracked" by writing new material again.

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JAZZ VETERAN BOB DOROUGH MAKES BLUE NOTE DEBUT

(Continued from page 19)

tured on the Columbia holiday album "Jingle Bell Jazz."

"Well, Miles called me up out of the clear blue sky—it's June or something—1962," recalls Dorough. "He said [in a Miles-like creak], 'Bob.' 'Hey Miles.' 'Write me a Christmas song.' 'What?' 'I want you to write a Christmas song, and you're going to sing it with me.' It was another bloodcurdling experience. I got chills up my spine. I started thinking: What would Miles think about Christmas? He'd say, not 'Bah, humbug,' but something unprintable, right?"

Two other Dorough tunes, "Nothing Like You" and "Devil May Care," were recorded in those 1962 Davis sessions. "When we went into the studio, he said, 'Let's do that other one, too, "Nothing Like You." He liked it. So we recorded "Nothing Like You" and "Blue Xmas." Then, I felt "Nothing Like You" wasn't very good—I thought, 'Gee, I didn't sing very good, and I didn't get me play the piano... I figured I was in good company—he wouldn't let Monk play either. I used to see him cut Monk out at Birdland. It would crack us up.'"

Davis' three Dorough songs were included in last year's boxed set "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings." "Gil arranged those little combo things," says Dorough. "So I scored, by getting on the Gil Evans/Miles Davis box." Much of Dorough's offbeat legend

comes from his two early albums, which have recently returned to print: the 1967 Bethlehem release "Devil May Care" and the 1966 Focus album "Just About Everything," which was reissued by Evidence Music.

Additionally, Dorough and his sometime partner Stuart Scharf produced 80s hitmakers Spanky And Our Gang. Unfortunately, the group split after its guitarist/musical director Malcolm Hale died and Elaine "Spanky" McFarlane left to have a baby. "I thought I had a goldmine," says Dorough, "but it became just another credit."

Dorough has also released a number of albums on his own Laissez-Faire Records. "We've never had any distribution," he says with a laugh. "We don't have bar codes."

Dorough became known to a new generation through his role in ABC-TV's educational, interstitial program "School House Rock" (SHR), for which he wrote, played, sang, arranged, conducted, and served as musical director.

His first SHR song was the easygoing, sweetly funky groove of "There Is A Magic Number." "I told them why three is a magic number," says Dorough. "Mentioned the triangle and the tripod and things like that—thinking, 'Oh, someday they'll be ready for Buckminster Fuller if they get this.'"

The multiplication song cycle led SHR to grammar, American history, science, and other subjects.

Recognizing that Blue Note must

introduce Dorough to a wider audience, Evered says, "We're trying to let everybody know that everybody that has appreciated Bob Dorough in the past can now step up and really understand what he's all about. From 'School House Rock' to the people that loved the Miles tunes." Blue Note plans Dorough mailings for retail.

"We're looking for, obviously, jazz radio," continues Evered. "College radio. Letting the college music press know that Mr. Dorough has been doing a lot of things. Just trying to get everybody that might know that voice. Maybe some of the stations we serviced the Sinatra record [Frank Sinatra With The Red Norvo Quintet Live In Australia, 1957], to that have older vocal shows. It may be a little too swingy for some, but those arrangements are very hip and quite listenable."

Asked which has had the greatest effect on his career, Miles Davis or "School House Rock," Dorough replies, "I really have no idea. Each in its own way. I guess. Maybe my own work has had a big effect, too. Just staying out there and trying to get jobs and sing and appear. Radio stations have been very important to me. Playing the old records if there weren't any new ones. But I'd like to thank them all: 'School House Rock,' Miles, and the DJs."

And does he expect his new Blue Note deal to alter his lifestyle appreciably? Answers Dorough with a laugh, "Oh, yeah, just when I was ready to retire."

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Artists & Music

G. LOVE

(Continued from page 14)

"Coast To Coast Motel," to which longtime Memphis producer Jim Dickinson added a same-sounding soul feeling.

"I went out with my acoustic guitar and he went out with an acoustic piano and I was just sitting in a room teaching my song to Dr. John," recalls Love, by phone from his parents' New Jersey home. "I just felt that warmth. Dr. John's like one of my idols, but I wasn't nervous at all. It was just two dudes playing music."

"The first record was just a direct reflection of my Monday-night gig that we played for nine months at this corner bar," Love says. "The second record, we were in New Orleans and everyone in the band [Special Sauce] was having a lot of personal problems, and that came out in the music. And this next record—there's like three different bands on this record."

Love elaborates on how Special Sauce, a trio that had been together almost four years, began growing apart after Love signed with Epic. It was the classic rock'n'roll band drama: The songwriter and bandleader inevitably gets most of the money. His friends are reduced to role-playing side-men—with lower salaries—and they don't like it.

Love recounts how at a sparsely attended May 1996 concert, the band's tensions finally exploded in a public manner. Love tried to play a song, he says, while Clemens wanted to play another song. Clemens eventually walked offstage, only to return with tempers flaring.

Eventually, after a heart-to-heart talk, the original Special Sauce broke up. "The record deal, Love says, 'put something between us. I couldn't deal with showing up at sound check and these guys [singing] 'Lesley.' They weren't pissed off. You know, like Bugs Bunny cartoons, when they're lost at sea [and starving] and they keep looking at each other and they see a chicken. I felt like these guys were looking at me and they see bags of money."

"I'm a pretty sensitive person, and how can I show you this song that I came up with in my room that's part of me? How can I fight you? I thought, 'This isn't worth it. I'll get my songs in coffeehouses. I'll play my high school band together. I'll go hang with people who like me.'"

Love, who was in the middle of relentless U.S., European, and Japanese tours, wound up going through three touring bands, including the All Fellas Band, the Philly Cartel, and the King's Court. (Combinations of all three, plus Special Sauce, show up on "Yeah, It's That Easy.") Then weirdness happened once again: "My guitar player's girlfriend would show up in Portland, Ore., with no money. Members of our group got divorces; members of our management had different chemical drug imbalances. We really dealt with the whole nine yards as far as rock'n'roll is concerned."

But the story has a happy ending. After many months, Clemens and Prescott had cooled off and were willing to rejoin the band. Love was happy to rehire them—and, he says, "Everybody's cool and I think everyone's comfortable and everyone's got some publishing.... All these people were complicating my life, and going back to Special Sauce was just right."



SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

IN THE 'KNOW': Kula Shaker is pounding new life into the Joe South composition "Hush," originally made famous by Deep Purple in 1968. The track is the lead single from the soundtrack to the Kevin Williamson camp thriller "I Know What You Did Last Summer," due Oct. 7 from Columbia Records, and is already turning up rock airwaves in the States. "Hush" was released in February in the U.K. and has become a favorite of fans.

"We were playing the song live from the early days because people didn't know our songs," says Kula Shaker lead singer Crispian Mills. "And we just decided to record it as a thank you to our fans who supported us during the first year." Mills says the "Hush" cover represents "a side of the band we thought it would be good for people to see, and it seemed like a good thing to have out between albums."

Green Apple (Kiesle) "Kid," an anthem to youth, will be the follow-up single. That track also is slated for inclusion on Green Apple Kiesle's own album, due the second week of January 1998 on Columbia. Lead vocalist Tyler Willman says the soundtrack-to-band album double-shot put the Seattle act in an enviable position. "It gives us an excuse to do it like a band," says Willman. "It's a great situation," he says. Green Apple Kiesle's band was shooting a video for "Kid" the week of Sept. 15 that will feature film star Jennifer Love Hewitt running through a haunted house and turning up famous icons from the horror genre.

Also new on the soundtrack are recordings from Type O Negative, the Offspring, Soul Asylum, Todd The Wet Sprocket, and Southern Culture On The Skids, plus Our Lady Peace's "Superman's Dead" and Hooverphonic's "2wicky."

Gen Brunman, executive VP of Sony Music Soundtrax, says Columbia was looking for a film that would showcase some of the label's acts to young people. "This is an opportunity to break a couple of new bands," he says. "For Kula Shaker, this song ought to be the last piece of the puzzle on the road to establishing the band in America, so that when their second album comes out [in the first quarter of 1998] it is poised to take off."

Brunman says Columbia Studio's commitment to "Hush"—the song is featured in all television advertising and theatrical trailers—should increase the soundtrack's visibility. In turn, the soundtrack—out 10 days before the film's debut—should help generate ticket sales. "We try to do soundtracks that give us an opportunity to benefit from the movie and give benefit to the movie. Nobody after a situation where one of the elements wins and the other doesn't."

MAMMOTH STEPP: Mammoth Records is taking its first step into the soundscapes arena—and, surprise, surprise, it's not for Disney. "Hurricane Streets," due from the label Sept. 23, is the compilation to the United Artists feature that puts love and hope in a crime-ridden neighborhood in New York's Lower East Side under a microscope. The film marks the directorial debut of actor Morgan Freeman, and it picked up several awards at this year's Sundance Film Festival.

The first single, alternative-swinging "Sex And Candy" from former-EMI-Records-now-Capitol act Marcy Playground, shipped to radio the week of Sept. 15, and will soon see a music video. But the soundtrack runs deeper than the typical alternative rock fare, with an infusion of hip-hop and street beats. Included on the roster is Shades Of Brooklyn, an indie act that "Hurricane" star Brendan Sexton discovered and brought to the project.

Mammoth founder/president Jay Fairst says he has been eyeing the soundtracks market for some time. "We were waiting for a film we felt strongly about, and this one really fits with what Mammoth's all about." In fact, Fairst was so committed to the movie that he initially planned to invest in it.

Mammoth will be stepping up its investment in films, he added, beginning with indie movie "100 Proof," which opens Wednesday (24) in New York. Fairst says Mammoth's new role as a member of the Walt Disney Co. family (Billboard Aug. 22) does not restrict the label from seeking out soundtracks to non-Disney fare. "I think our soundtracks projects will grow because of the relationship with Disney. They have such a large scope of movies, from Miramax to the animated projects," he says, noting he anticipates Mammoth will release two to three soundtracks next year and another 10 the following year. "But we have no reins on what we can do. [Walt Disney Studio chairman] Joe Roth doesn't operate like that. He knows we can pick up great ideas from MGM/UA and other studios we'll work with that will pay off in spades in our work with Disney."

PRODUCTION NOTES: "Gummo," the directorial debut for "Kids" writer Harmony Korine, also marks the soundtrack debut for new imprint Independent Records. Independent is the music arm of "Gummo" and "Kids" producer Cary Woodcock's new label, Independent. The album, which is slated to hit retail at the end of this month, features 22 original songs from a stable of alternative up-and-comers, including Bethlehem, Nifflheim, Steep, and Namanax.

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Billboard

Mercury's Multi-Genre Will Downing Sends Musical 'Invitation'

This article was prepared by Janine Conway, managing editor of R&B Airplay Monitor.

LOS ANGELES—For vocalist/songwriter Will Downing's fifth album, the Brooklyn, N.Y.-born artist decided to cast in some music-pal favors and pay tribute to the lives and work of two artist friends who died prematurely. And thus "Invitation Only," the album due from Mercury Oct. 28, features an array of jazz R&B's top instrumentalists, arrangers, producers, and background singers.

Among the artists invited to play on various tracks: the Yellowjackets, bassist Marcus Miller (also a longtime songwriting/production collaborator with Luther Vandross), arranger Jonathan Butler and Norman Brown, saxophonists Gerald Albright and Kirk Whalum, drummer Harvey Mason, percussionist Rashidi Johnson, arranger Webster Lewis, keyboardist Alex Bagnon, and vocalists James "D-Train" Williams, Fonzi Thornton, Cindy Mizelle, Marva King, and Maxan Lewis. Fellow Brooklynites Peter Law and Jeffrey Smith of the Family Stand produced a track with Avatar Trio Goodfellow on background vocals. Downing also co-wrote seven tracks.

Downing dedicated the album to Art Porter, the charismatic saxophonist who was a close friend and touring partner before his untimely death by drowning earlier this year. "Invitation Only" contains the tune "Before We Say Goodbye," which Downing originally recorded with Porter. And in his tradition of reinterpretating classic tunes, Downing includes a cover of "I Don't Want to Lose You" as a tribute to the late Phyllis Hyman, another friend for whom Downing once opened on tour.

Downing, who has been recording for 10 years, has carved out a strong following in jazz, adult, and underground circles. He has also garnered solid sales outside the U.S. "In the U.S. his first two albums went gold [100,000 units], and he played several sold-out Hammerstein Ballroom shows in 1990," says Christine Koeler at Downing's management company, Avenue Management Group. His 1993 album, "Love's the Place to Be," went platinum in the U.K. with sales of 300,000 units, according to Koeler. "In South Africa, the last album did well," she notes, "and in Japan, every year they buy him New Year's, and album sales are solid there."

But his full repertoire and unique phrasing have not been a staple of contemporary R&B radio. Mercury is

looking to change that with the release of a leadoff single, the uptempo "Have I Told You (It's All About You)," which was produced by Darryl Simmons, best known for his work with Boyz II Men, Toni Braxton, and Aretha Franklin.

"A lot of my band now is out of Atlanta, and the people I've been writing with are out of Atlanta. They have their little cliques—Bungle, Darryl Simmons, Dallas Austin, L.A. [Reid]—if you're a musician, you're part of one of those camps," Downing says. "The guy that I had been working with was part of the Darryl Simmons camp. I was going down there once or twice a month to do some writing, and Darryl would come in and say, 'Hey man, that's

a nice jam.' . . . Myself and one of his writers, Ronnie Garrett, and Rex Kidd—out, we wanted that kind of touch, and we asked Darryl to produce it for us."

"Have I Told You (It's All About You)" is being slated Sept. 29 to R&B and R&B adult outlets. A video is being lensed in Miami by director Arthur Jafa; the clip will be serviced to video outlets VHI, BET, and local shows the same week. In addition, the seasoned performer will make a live appearance Nov. 3 on the "Vibe" TV show.

Hector Hammad, PD of R&B adult WHUR Washington, D.C., says the station is already playing the single, which is featured on a pre-release best-of sampler that teases three additional tracks from "Invitation Only," as well as Downing favorites like "Free," "Wishing On A Star," "Go Crazy," "Love's the Place to Be," and "Nothing Has Ever Felt Like This," his anthemic duet with Rachelle Ferrell.

"The thing is that D.C. has a love affair with Will Downing. He can almost do no wrong in this market," says Hannibal. "Like the smooth sound of his voice, whether it's a ballad or tempo. That's a texture that's so often missing—it always adds a nice dimension to the music mix. [The single] certainly has the makings of a great record. He's the kind of artist that when he releases something, people can't wait to get their hands on it, because they think the last album was so much and so romantic."

Darryl Lindsey, Mercury senior director of product management, notes the sampler: "A Taste Of Will" is aimed at reintroducing Downing to radio.

Downing's five previous albums have gained him "two different audiences, to a degree," says Lindsey. "He does have that jazz adult audience, but then again he has that uptempo R&B type of thing

(Continued on page 29)

Queen Pen Raps About Real Life On Riley's La'i Man Records

This article was prepared by Janine Conway, managing editor of R&B Airplay Monitor.

LOS ANGELES—When the album "Situations"—Queen Pen is delivered to retail Nov. 11, the Brooklyn, N.Y.-based rapper will be the first artist released on mega-producer Teddy Riley's La'i Man Records, a co-venture with Interscope. Artist and producer make their creative connection clear on the first single, "The Man Behind The Music," for which Interscope will seek radio add Oct. 28.

The La'i Man venture is one of several new acts Interscope has formed this year (Billboard, Sept. 19). Its other new label packs include deals with R. Kelly, which excludes Kelly's own material, and Organized Noise, named for the hip-hop production team.

Fans may remember Queen Pen from her brief but memorable rhyme appearance on BLACKROCK's latest single-selling single "No Diggity" but Riley and Interscope are looking to establish Queen Pen as a unique female artist with something to say. "This album is telling the consumer that it's all the situations that make you either find yourself or go crazy. This is a realistic's album," says Riley.

"She's real—that's all life is," says Queen Pen, who named herself for her lyrical skills. "There's something there for everybody. It's a soundtrack for a female's life." Her album touches on a variety of situations, from relationships to "no booty stuff"—to domestic violence to simple survival. And Queen Pen, a single mother who grew up in Crown Heights, N.Y., and has been out of New York and Virginia Beach,

Va., for years while pursuing a recording career, says she has enough life experience for several albums.

The album features contributions by McShel Ndlovicelle, who plays bass on "Girlfriend," Phil Collins and BLACKROCK on "Get To The Point," and cameos by Ronald Isley and rap troupe the Lost Boys. But Queen Pen isn't fazed: "I try to stay away from the hype," she says.

With years of perfecting lyrics on her own, Queen Pen approached Riley in Virginia Beach, where he's based. He invited her to his studio to play her tape, and she was impressed. "I said, 'I like what you're doing, but my deal is not in place yet to do anything for you. . . . If anything does come up and you don't have anything by the time I'm ready, I'd like to sign you,'" Riley recalls. It took four years, but Riley remembered Queen Pen when it came time to have a female rapper guest on "No Diggity," and Riley immediately signed her.

"Queen Pen's record has such a broad appeal, she's so relatable to young women growing up in the communities and inner cities," says Interscope marketing director Michele Thomas. "She has a very melodic, funky flow that is appealing to a young hip-hop crowd, and she's got such incredible tracks that no matter how old you are, you are going to groove."

Thomas says that Queen Pen has been on the road with BLACKROCK. (Continued on page 38)

Execs Named At Cybersonics/Fully loaded; Def Jam Turns Artists Into Superheroes

This week's column was written by Janine Conway, managing editor of R&B Airplay Monitor.

FIRE POWER: Ernie Singleton, who last month announced his partnership with Robert Johnson and Black Entertainment Television, which invested in his Cybersonics/Fully Loaded Records, has made several key appointments to his growing enterprise.

Virgil Roberts is named senior VP of business affairs, and Harold Lewis joins as CFO/MO. Roberts is a long-time entertainment attorney who has represented Bill Cosby, Dionne Warwick, and Berry Gordy. He is also president and general counsel at Dick Griffl's Solar Records, where he helped foster the songwriting/production careers of Jimmy Jam and Terry Lewis, L.A. Reid and Kenneth "Babyface" Edmonds, Reggie and Vincent Calabrese, and Jayce Irby. Lewis comes to Cybersonics after a career in banking and finance and was most recently VP/manager of entertainment relations for First Interstate Bank, one of the West Coast's largest banks.

Singleton also taps Sara Melendez as Cybersonics' promotion and marketing executive. Melendez, who was last at Silas Records and spent many years at Columbia, had been consulting outside projects. The three join Singleton at the company's Santa Monica, Calif., headquarters.

"All record companies [need] quality power players in their mix," says Singleton of the appointments. "Virgil is a consummate record man. I was blessed to have met him in the L.A. Klymaxx days. I also am of the opinion that you can build a company and people who have great skills in the financial area, and Harold is our GM and our controller. What we're running is a business, and who knows more about business than people who manage money?"

The Pulley Records has already been established through the initial success of rap outfit Ghetto Mafia; other artists on the slate include Deja, brother of H-Town's Shazam and Dine; R&B crooner Benito; and male-female duo Wataa, made up of Charles Stokes and Kandi Moore. (Continued on page 38)

its current stable of artists, using artwork that casts them as comic-book superheroes. Under the tag "The Unstoppable! Def Jam coming Fall 1997 to save hip-hop," the comic-book package features LL Cool J, Foxy Brown, Redman, Method Man, and the Roots. The Roots' popping artwork that has been used in its trade ads as well. The piece also promotes distributed acts Jay-Z, Cru, Christian, and Capleton and acts on the newer Def Soul division: Playa and Absolute. . . . Speaking of LL Cool J, I got a chance to read his new book with Karen Hunter, "I Make My Own Rules" (St. Martin's Press). It sounds cliché, but this book about the former James Todd Smith's path to stardom made me laugh, cry, and reflect.

A nice effort from a star who seems to have really turned his life around to the positive and makes us see the logic of the journey. His new album, "Phenomenon," was led off by the track "Candy Girl," which originally sported the track from the early New Edition hit. But a beef with the publishers led the music change to the Jimmy Jam and Terry Lewis composition "Sunshine," with New Edition providing vocal embellishment; the label decided to serve readers with his life around to the positive and makes us see the logic of the journey. His new album, "Phenomenon," was led off by the track "Candy Girl," which originally sported the track from the early New Edition hit. But a beef with the publishers led the music change to the Jimmy Jam and Terry Lewis composition "Sunshine," with New Edition providing vocal embellishment; the label decided to serve readers with

title track, which mixes "Who Is He And What Is He To You" bass with "White Lines"-rhythmic themes.

BEATS 'N' PICTURES: Straight out of Hollywood comes the First Weekend Club, sponsored by the Black Hollywood Education and Resource Center (BHERC). Its mission is to get African-Americans out to support movies at their crucial Hollywood moment: the first weekend of release. Ayoade looks at The only film to get the same kind of press magnifies that films are judged by opening-weekend box-office tallies, and the First Weekend Club is hoping to boost the profile of films featuring African-American actors, directors, producers, and/or story lines. Headed by Sanders Evans-Manly, formerly with the NAACP, the BHERC launched a big initiative for the opening of "Hoodlum," starring Laurence Fishburne and Vanessa L. Williams, and will likely push the October opening of "Soul Food." And if the films get support, more of them get made and the more opportunities there are for those multi-artist soundtracks that consumers love so much. For info, call 213-857-4747. . . . Stanley Winslow looks at MCA Records, where he was senior VP of promotion, black music. No word on a new gig yet.



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DATA PERSON'S BEST HIT SECTION

FIRST ROUND: Usher's "You Make Me Wanna ... (LaFace/Arista) only ends off Boyz II Men's attempt at the top of Hot R&B Singles, as the foursome settles for a 2. No. 2 Hot Shot Debuted with its latest title, "4 Seasons Of Loneliness." Usher's tune gained an additional 7% in airplay for a total of 47 million listener impressions, securing another week atop the Hot R&B Airplay list. Radio was the 18-year-old's greatest asset in maintaining pole position, as Boyz II Men's audience stands at 24.6 million listeners. However, since Usher's album "My Way" hit stores Sept. 16, sales for the single could hold off next week, thus giving "4 Seasons" a chance at the throne during the next couple of weeks. Sales for the Usher song stand at 26,000 units among R&B core stores, while Boyz II Men scanned 24,500 units in that panel. That total, by the way, marks their largest first week at R&B core stores.

NEW ADVENTURES: "Avenues" by Refugee Cant All-Stars (Arista) marks the first solo attempt by Fugees member Pras and moves 44-29 on Hot R&B Singles, landing the Greatest Gainer Sales trophy. He follows his fellow Fugees Lauryn Hill's "The Sweetest Thing" peaked at No. 2 on Hot R&B Airplay, while Wyclef Jean's "Guantanamera" (both Columbia) moves 44-30 on that list. "Avenues" is a rap remake of Eddie Grant's 1983 hit "Electric Avenue," which peaked at No. 18 on Hot R&B Singles in March of that same year. ... Brian McKnight's "You Should Be Mine (Don't Waste Your Time)" (Mercury) rebounds 8-6 on Hot R&B Singles, thanks to strong increases in airplay. The song slides 26-16 on Hot R&B Airplay with a 45% listener increase. Airplay leaders include WPHI Philadelphia (40 plays), KKDA Dallas (36 plays), KNEK Lafayette, La. (36 plays), and WENN Birmingham, Ala. (35 plays).

DISASTER STRIKES: There's high anticipation for Busta Rhymes' second album, "When Disaster Strikes" (Elektra), proved by his weekly climb at No. 48 on Top R&B Albums. Busta's first radio single, "Put Your Hands Where My Eyes Could See," garners 32 million listeners and skips 8-5 on Hot R&B Airplay after a 17% audience increase. Three new stations came on board, bringing total supporters to 73.

LIKE BUTTA: "Butta Love" by Next (Arista) skips 17-12 on Hot R&B Singles after a picking up another seven stations, landing an additional 2 million listeners. "Butta Love" scales 46-37 on Hot R&B Airplay and shows 10-8 on Hot R&B Singles Sales after picking up another 10% at R&B core stores. ... "Get Up" by Dallas-based rappers Nix (Ruthless/Epic) debuted at No. 90 as the first offering from Ruthless' newly pact distribution deal through Epic/Sony. The label had gone through Sony-owned indie Relativity. The duo also enters Hot Rap Singles at No. 31, with sales of 500 units at core stores.

WILL DOWNING

(Continued from page 26)

going on. With Will, you do have to tackle it from the front—a beautiful variety goes from one extreme to the other."

Smooth jazz stations will receive a separate CD package featuring two other tracks, the Brazilian-flavored "Island" and the softer "Avenue."

"We understand where his base is, and we don't necessarily make a record for the mainstream," says Wayne Jones, Mercury senior VP of public affairs. Retainers will also get a taste of Downing via a special promotion coordinated through PolyGram Group Distribution branches with local independent retailers. Once retailers identify certain customers as being the prime audience for Downing's music, they will receive specially printed invitations to a private wine-and-cheese listening reception for the new album.

Boyce Fortune, owner of the Los Angeles-based Fortune Records store, expects good things from Downing's latest set. "I heard four songs [from the new album], and I like what I heard."

"Although at first time Fortune had not yet received full details of Mercury's retail promotion, from what he's heard, he says, "it seems to be a great promise, and whatever it is, it's going to help sales. Bring it on, that's what I say. That's what makes the cash register ring, which is important to me!"

Downing, managed by Bruce Garfield, continues to tour extensively. And having established a tradition of covering R&B classics and jazz standards on each album, Downing plans to take the concept further on his next project. "Me and Gerald Albright are talking about doing a duet album, a traditional jazz album trying to emulate the John Hermetian/John Coltrane kind of classic albums," says Downing.

Assistance in preparing this story was provided by Dylan Siegler in New York.

QUEEN PEN

(Continued from page 26)

since the beginning of the year, appearing with the group at concerts, promotional dates, interviews, and awards shows. A filer and sticker campaign was completed before an early two-minute version of "The Man Behind The Music" was serviced to select radio stations over Labor Day weekend; it got 86 mix-show spins its first week. A video was shot in early September by director Christopher Erskine. The rapper will also debut her single with Ray Oct. 3 on the "Keenen Ivory Wayans" show.

"Women are ready for another female rapper to come to the forefront," says Heart Attack, assistant PD at WJWLW-TV Norfolk, Va., who began playing "The Man Behind The Music" in its initial short version and says the response has been overwhelmingly positive. "After 'No Diggity,' everybody was like, 'If this is putting this first single in a good introduction, her skills ... if we didn't give anything behind it, he's going to make sure she's gonna be a hit.'"

Geared toward females, owner of George's Music Room in Chicago, says the store has the promo of "The Man Behind The Music," and we like it."

He adds, "The single will start in our market with in-store play, but it's a quality record and a quality artist, with Teddy Riley behind her."

Hot Rap Singles

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLES		ARTIST	
						COMPILED FROM A NATIONAL SAMPLE OF RECORD STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY: 			
						LABEL & NUMBER/CONTRIBUTING LABEL			
						***** NO. 1 *****			
1	1	1	11	11	11	UP JUMPS DA BOOGIE ♦	♦ MAGDO AND TIMBALAND		
						7-12 01 6-10			

Hot R&B Airplay

Compiled from a national sample of airplay by *SoundScan* Data Systems' Radio Track system. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs are listed by week, and percentages are calculated by cross-referencing each station's airplay with Arbitron listener data. This data is used in the *Hot R&B Singles* chart.

WEEK ENDING	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPANION LABEL)	LAST WEEK	THRU WEEK
1	11	★ No. 1 ★ YOU MAKE ME WANNA... JAY-Z (RCA)	39	39
2	9	EVERYTHING MAY I... JAY-Z (RCA)	38	39
3	2	EVERY MAN HAS A SECRET... DRE (A&M)	37	39
4	7	HONEY DRE (A&M)	36	39
5	7	PUT YOUR HANDS WHERE MY EYES COULD SEE... DRE (A&M)	35	39
6	11	GO! TIL IT'S OVER... DRE (A&M)	34	39
7	4	NO MONEY HOLD PROBLEMS... DRE (A&M)	33	39
8	7	THE LOVE SCENE DRE (A&M)	32	39
9	1	I CAN LOVE YOU DRE (A&M)	31	39
10	1	WHAT ABOUT US DRE (A&M)	30	39
11	21	IT'S ALL ABOUT THE BEANJAMIN PUMPKIN... DRE (A&M)	29	39
12	2	STOMP DRE (A&M)	28	39
13	15	4 SEASONS OF LONELINESS DRE (A&M)	27	39
14	1	BIG BAD MAMMA DRE (A&M)	26	39
15	20	MY LOVE IS THE SHINE... DRE (A&M)	25	39
16	7	YOU SHOULD BE HOLDING ME... DRE (A&M)	24	39
17	15	G.E.I.T.O.U.T. DRE (A&M)	23	39
18	16	NOT TONIGHT DRE (A&M)	22	39
19	13	I'LL DO ANYTHING SORRY... DRE (A&M)	21	39
20	17	UP JUMPS DA BOOGIE DRE (A&M)	20	39
21	22	IN MY BED DRE (A&M)	19	39
22	27	OTHERSIDE OF THE GAME DRE (A&M)	18	39
23	28	THE SWEETEST THING... DRE (A&M)	17	39
24	25	LOVIN' YOU TONIGHT DRE (A&M)	16	39
25	12	DO YOU LIKE THIS... DRE (A&M)	15	39
26	29	FOR YOU DRE (A&M)	14	39
27	24	BLIND TO THE LOVE DRE (A&M)	13	39
28	45	ALL CRIED OUT DRE (A&M)	12	39
29	46	GUANTANAMERA DRE (A&M)	11	39
30	19	I'LL BE MISSING YOU DRE (A&M)	10	39
31	23	THE DARK SIDE DRE (A&M)	9	39
32	26	NEXT LIFE TIME DRE (A&M)	8	39
33	40	WE ARE THE ONLY ONE... DRE (A&M)	7	39
34	35	FIRM BIZ DRE (A&M)	6	39
35	38	11 AFTER 12, BEFORE DRE (A&M)	5	39
36	45	BUTTA LOBE DRE (A&M)	4	39

Records with the greatest airtimes as of 1997. © 1997 Billboard/Philly Communications.

R&B SINGLES A-Z

WEEK ENDING	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPANION LABEL)	LAST WEEK	THRU WEEK
1	11	★ No. 1 ★ YOU MAKE ME WANNA... JAY-Z (RCA)	39	39
2	9	EVERYTHING MAY I... JAY-Z (RCA)	38	39
3	2	EVERY MAN HAS A SECRET... DRE (A&M)	37	39
4	7	HONEY DRE (A&M)	36	39
5	7	PUT YOUR HANDS WHERE MY EYES COULD SEE... DRE (A&M)	35	39
6	11	GO! TIL IT'S OVER... DRE (A&M)	34	39
7	4	NO MONEY HOLD PROBLEMS... DRE (A&M)	33	39
8	7	THE LOVE SCENE DRE (A&M)	32	39
9	1	I CAN LOVE YOU DRE (A&M)	31	39
10	1	WHAT ABOUT US DRE (A&M)	30	39
11	21	IT'S ALL ABOUT THE BEANJAMIN PUMPKIN... DRE (A&M)	29	39
12	2	STOMP DRE (A&M)	28	39
13	15	4 SEASONS OF LONELINESS DRE (A&M)	27	39
14	1	BIG BAD MAMMA DRE (A&M)	26	39
15	20	MY LOVE IS THE SHINE... DRE (A&M)	25	39
16	7	YOU SHOULD BE HOLDING ME... DRE (A&M)	24	39
17	15	G.E.I.T.O.U.T. DRE (A&M)	23	39
18	16	NOT TONIGHT DRE (A&M)	22	39
19	13	I'LL DO ANYTHING SORRY... DRE (A&M)	21	39
20	17	UP JUMPS DA BOOGIE DRE (A&M)	20	39
21	22	IN MY BED DRE (A&M)	19	39
22	27	OTHERSIDE OF THE GAME DRE (A&M)	18	39
23	28	THE SWEETEST THING... DRE (A&M)	17	39
24	25	LOVIN' YOU TONIGHT DRE (A&M)	16	39
25	12	DO YOU LIKE THIS... DRE (A&M)	15	39
26	29	FOR YOU DRE (A&M)	14	39
27	24	BLIND TO THE LOVE DRE (A&M)	13	39
28	45	ALL CRIED OUT DRE (A&M)	12	39
29	46	GUANTANAMERA DRE (A&M)	11	39
30	19	I'LL BE MISSING YOU DRE (A&M)	10	39
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32	26	NEXT LIFE TIME DRE (A&M)	8	39
33	40	WE ARE THE ONLY ONE... DRE (A&M)	7	39
34	35	FIRM BIZ DRE (A&M)	6	39
35	38	11 AFTER 12, BEFORE DRE (A&M)	5	39
36	45	BUTTA LOBE DRE (A&M)	4	39

Records with the greatest airtimes as of 1997. © 1997 Billboard/Philly Communications.

Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) data reported by R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the *Hot R&B Singles* chart.

WEEK ENDING	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPANION LABEL)	LAST WEEK	THRU WEEK
1	11	★ No. 1 ★ YOU MAKE ME WANNA... JAY-Z (RCA)	39	39
2	9	EVERYTHING MAY I... JAY-Z (RCA)	38	39
3	2	EVERY MAN HAS A SECRET... DRE (A&M)	37	39
4	7	HONEY DRE (A&M)	36	39
5	7	PUT YOUR HANDS WHERE MY EYES COULD SEE... DRE (A&M)	35	39
6	11	GO! TIL IT'S OVER... DRE (A&M)	34	39
7	4	NO MONEY HOLD PROBLEMS... DRE (A&M)	33	39
8	7	THE LOVE SCENE DRE (A&M)	32	39
9	1	I CAN LOVE YOU DRE (A&M)	31	39
10	1	WHAT ABOUT US DRE (A&M)	30	39
11	21	IT'S ALL ABOUT THE BEANJAMIN PUMPKIN... DRE (A&M)	29	39
12	2	STOMP DRE (A&M)	28	39
13	15	4 SEASONS OF LONELINESS DRE (A&M)	27	39
14	1	BIG BAD MAMMA DRE (A&M)	26	39
15	20	MY LOVE IS THE SHINE... DRE (A&M)	25	39
16	7	YOU SHOULD BE HOLDING ME... DRE (A&M)	24	39
17	15	G.E.I.T.O.U.T. DRE (A&M)	23	39
18	16	NOT TONIGHT DRE (A&M)	22	39
19	13	I'LL DO ANYTHING SORRY... DRE (A&M)	21	39
20	17	UP JUMPS DA BOOGIE DRE (A&M)	20	39
21	22	IN MY BED DRE (A&M)	19	39
22	27	OTHERSIDE OF THE GAME DRE (A&M)	18	39
23	28	THE SWEETEST THING... DRE (A&M)	17	39
24	25	LOVIN' YOU TONIGHT DRE (A&M)	16	39
25	12	DO YOU LIKE THIS... DRE (A&M)	15	39
26	29	FOR YOU DRE (A&M)	14	39
27	24	BLIND TO THE LOVE DRE (A&M)	13	39
28	45	ALL CRIED OUT DRE (A&M)	12	39
29	46	GUANTANAMERA DRE (A&M)	11	39
30	19	I'LL BE MISSING YOU DRE (A&M)	10	39
31	23	THE DARK SIDE DRE (A&M)	9	39
32	26	NEXT LIFE TIME DRE (A&M)	8	39
33	40	WE ARE THE ONLY ONE... DRE (A&M)	7	39
34	35	FIRM BIZ DRE (A&M)	6	39
35	38	11 AFTER 12, BEFORE DRE (A&M)	5	39
36	45	BUTTA LOBE DRE (A&M)	4	39

Records with the greatest sales as of 1997. © 1997 Billboard/Philly Communications and SoundScan, Inc.

HOT R&B RECURRENT AIRPLAY

WEEK ENDING	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPANION LABEL)	LAST WEEK	THRU WEEK
1	1	BIG BAD MAMMA DRE (A&M)	1	1
2	1	THINKING OF YOU DRE (A&M)	1	1
3	1	NO GIGGY DRE (A&M)	1	1
4	1	ON & ON DRE (A&M)	1	1
5	1	I LOVE ME SOME DRE (A&M)	1	1
6	1	HYPNOTIZED DRE (A&M)	1	1
7	1	POIN DRE (A&M)	1	1
8	1	WHAT KING OF MAN WOULD I BE DRE (A&M)	1	1
9	1	DO NOT WANNA BE A PLAYER DRE (A&M)	1	1
10	1	EVERY TIME I CLOSE MY EYES DRE (A&M)	1	1
11	1	CRUSH ON YOU DRE (A&M)	1	1
12	1	ASCENSION DON'T EVER WONDER DRE (A&M)	1	1
13	1	SUNTHIN' SUNTHIN' DRE (A&M)	1	1

Records are listed in order of airtimes as of 1997. © 1997 Billboard/Philly Communications.

WEEK ENDING	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPANION LABEL)	LAST WEEK	THRU WEEK
1	1	NO GIGGY DRE (A&M)	1	1
2	1	ON & ON DRE (A&M)	1	1
3	1	I LOVE ME SOME DRE (A&M)	1	1
4	1	HYPNOTIZED DRE (A&M)	1	1
5	1	POIN DRE (A&M)	1	1
6	1	WHAT KING OF MAN WOULD I BE DRE (A&M)	1	1
7	1	DO NOT WANNA BE A PLAYER DRE (A&M)	1	1
8	1	EVERY TIME I CLOSE MY EYES DRE (A&M)	1	1
9	1	CRUSH ON YOU DRE (A&M)	1	1
10	1	ASCENSION DON'T EVER WONDER DRE (A&M)	1	1
11	1	SUNTHIN' SUNTHIN' DRE (A&M)	1	1

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Major-label Club Compilations Mix It Up With Flair

WINDUP UP: The field of club compilations aimed at the masses is getting intensely competitive these days.

Major labels are not just rifling through their own archives for tracks anymore. Instead, they're complementing in-house fodder with well-known jams licensed from indie—and even other simpatico majors. Mercury's new "Pure Dance 1998" is a fine example of this trend, as label acts that include Crystal Waters and the Cardigans are slotted alongside the likes of Robbin Brattain and the Cranberries and Tommy Boy ingénue Amber. Even



by Larry Flick

like "Get Up" by **Byron Stingily** and "Encore Une Foi" by **Sash**. Exposure on a potential hot-seller like this will immeasurably broaden the audience of our community's artists. And isn't that the ultimate goal of everyone who spends time and money putting out records?

WHAT A DRAG: Well, kids, we have now officially seen it all. If you think **RuPaul** and **Kerwin Auliance** are bold or wild, then you need to brace yourself for **Kinsey Sicks** (we'll have greater sociological minds to dissect the crafty relevance of such a brilliant band name), which is arguably the world's first drag barbershop quartet—though the group actually performs the term "beauty shop."

The San Francisco-based act, made up of Ben "Rachel" Schatz, Marcie "Trixie" Kelly, Irwin "Winnie" Keller, and Jerry "Vaseline" Friedman, is raising major an eyebrow within the West Coast club circuit with its current homemade disc, "Everything But The Kitchen Sink," which is an endlessly amusing chronicle of its live show. For a smoother representation of the Kinsey's music, look out a copy of the studio set "Drappage," available Oct. 9.

Kinsey Sicks was born three years ago when the four friends—along with one-time fifth member, **Abatto Aviles**, who died a year ago—went to see a performance by **Bette Midler** and were stunned to trump up drag queens in the audience. That evening inspired the kids to organize an effort to help spread "the love virus" of drag to the mainstream world.

"I think this show is the best role model we could have," says Friedman.

Twin!n For Fun. Popular/Circus ingenuity is working up a healthy sweat performing in clubs around the country in promotion of her first full-length album, "Fun Club," which was produced by red-hot italo-disco star **Roby**. She is starting to grab the attention of radio stations like **WPOW** (Power 96) Miami with the giddy hi-NRG single "Number One." Licensed for the States from Italy's **DWA Records**, "Fun Club" has already spawned several major European hits, including **Me & You**, "Summer Is Crazy," and "Un La La La."

PolyGram-connected entities like **Island's D2** are featured. Serviced in snugly edited form, the resulting disc is a filler-free package that actually sounds more like a radio aircheck than a DJ's and station IDs than a nightclub.

Although studio club activists are already dogging the validity of albums like "Pure Dance 1998" and **Arista's** similarly designed (and hugely successful) "Ultimate Dance Mix" collection, we cannot applaud the efforts of the majors loudly enough. These projects—including **Epice's** sterling "World's Greatest Dance Album," due in late October—will go miles toward affirming the mainstream sides music of the dance genre. Assembled by **Michael Chen** and **France Jemmelon**, "Pure Dance 1998" is clearly not intended for the hardcore purist. It's directed at mall kids, **Starliner** regulars, and adults who enjoy a taste of rhythm from time to time.

The tiny trick to have an album that focuses time like **Todd Terry's** popular remix of "Love Fool" by the **Cardigans** can be used to launch **David Morales'** highly credible new single, "Up Your Back"—or draw additional attention to underground gems

"She is music, she'd vaudeville, she's burlesque, and she's drag."

He adds that the idea to harmonize came naturally, since "we all come from fairly musical backgrounds." Sounding seconds later, they were gathered in a critical review from nightclub audiences.

At this point you can find music by **Kinsey Sicks** in gay specialty shops like **A Different Light** and in several Tower outlets in California. Anyone else can purchase CDs directly from the act. For more info, contact **K.Sicks@aol.com** or visit the act's World Wide Web site at <http://members.aol.com/k.sicks>.

A LITTLE OF THIS: Is anyone out there bonding with this whole new speed-garage movement yet? We have not quite gone there yet, to be honest, but we're starting to warm up to the sound thanks to "Bigroom" by **Double 95**, aka producers **Tim Deluxe** and **DJ Omar**.

For the less informed, speed-garage is essentially a U.K. club concoction that revs up a typical house groove to a frenetic, almost rave pace, while adding the reggae-like elements of jungle music to the genre's already wild sound. If you're a die-in-the-hard househead like us with an affection for the soulful nature of house music, speed-garage is a tad rattling at first. However, "Bigroom" manages to serve up an amped dose of funk and grit while remaining true to the reckless vice of the movement. Remixing team **"Buff Emmit"** Brown and **Man-Jam** Lamson enhance the track with a plethora of fun sound effects and infectious keyboard licks. Leave it to the smarties at **Logic Records** to mag this potential hit from small and budding Ice Cream Records in the U.S. We're confident that **Logic**, as the label made to trump up its first release, **Euro-NG** with **La Bourche** and **Le Click**, is among the best shots speed-garage has for busting out in the States.

For more traditional house tip, **Michael Procter** returns with "Fall Down," a stompin' anthem produced by **Mark Pomery** and **Brian Tappert**. This is a perfectly fitting follow-up to the glorious "Love Don't Live," with its jazzy keyboard flourishes and firmly musical baseline. **Pomery** and **Tappert** have evolved into highly complex vocal producers, as evidenced in their handling of **Procter's** highly charged performance. In lesser hands, the single's energy might get lost in the sauce of percussion breaks.

Meanwhile, **Procter** illustrates tremendous growth in his own right, shedding his vocals with warm colors before a profile in dance music. Not a tremendous one, but one that keeps the children of the night smiling and engaged. To that end, it should be noted that **Procter** has a new single, "Sweet Surrender," will be remixed



Divas On Parade. Hanging out backstage at **Beatstock** at **Floyd Bennett Field** in **Brooklyn, N.Y.**, from left, are **Loiselle Holloway**, **Rochelle Fleming**, **Yvonne Naté**, and **Sandy B**. The singers were among the 40 acts appearing at the dance music festival, which was presented by **Vito Bruno** and **WKTU** New York. **Loiselle** is promoting her new single, "Shout It To The Top." on **Junior Boy's Own Records U.K.**, while former **First Choice** leader **Fleming** is recording her first solo album for **Embassy Records**. **Naté** is also working on an album, tentatively due later this year on **Strictly Rhythm**, while **Sandy** has begun hiding around the U.S. in support of her new champagne single, "Ain't No Need To Gie."

with a decidedly electronic hand by the **Crystal Method**. Look for it to be a limited-edition vinyl item on **Miss Sarah's** Canadian home label, **Network Records**, in mid-October. There's no word yet on whether **Arista** will issue a dance subsidiary. **Eurhythm**, helmed by **Kris Needs**. The enduring producer/artist says that the label will be aimed at intelligent listeners with interests beyond the realm of pop radio "cheese." Although he has yet to confirm his first signings, we've got our fingers crossed that he'll decide to issue some of his own music on the label—which, by the by, is in need of a state-side distributor. Any takers?

Speaking of intriguing new labels, producer **Stoneridge** has inked a worldwide distribution deal with **New York's** **Waxo Records** for his new venture, **Stoner Boy Records**. At this point, the label will be a forum for his own songs and productions that have what he describes as "a distinctive club/crossover feel."

The first signing to the label is Stockholm-rooted newcomer **Antonia**, whose single "Disco Dade" will likely be released next month.

How much do we adore reporting on friends in clubland welcoming new life into the world? Please join us in extending a hearty congrats to 95 North partner **Richard Payton** on the recent birth of his son, **Cameron**.

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Billboard HOT Dance Breakouts

SEPTEMBER 27, 1997
CLUB PLAY

1. DEEP DIT KATRINA VAUGHAN H&M
2. RIP GROOVE DOUBLE 95 LOGIC
3. WOOP THAT YOU SAY WHITEHOG
4. F&T VERONICA BROWN (DANCE MIX)
5. THE LOVE SCENE JOE JOY

MAXI-SINGLES SALES

1. DON'T SAY JON B. Y&M
2. A CHILD IS BORN BARN NUBIAN
3. JAMES BOND THEME MOBY (EXTENDED)
4. UP YOUR BACK DAVID MORALE
5. THE TRIPLE XXX STIX & THE HOOIDE H&M

Recharts: Titles with white chart position, based on club play or sales reported this week.

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CLASSICS
DANCE
CLUBHOUSE
ACID

Billboard® HOT DANCE MUSIC

SEPTEMBER 27, 1997

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

ARTIST

			No. 1			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST		
1	1	8	SHOW ME (ING STREET 1067)	URBAN SOUL		
2	3	6	SALVA MEA (ARISTA 12897)	◆ FAITHLESS		
3	3	3	SHADOWS OF THE PAST (JIVE/ARISTA 2525)	PULSE FEAT. ANTONETTE ROBERSON		
4	8	6	GET UP... STAND UP (GROUNDCORE) BARBICITY RHYTHM	PHILIPY PHANTOM		
5	3	3	DON'T SAY YOUR LOVE IS KILLING ME (WUTENBERG) 4391/UNANIM BROS	ERASURE		
6	5	5	YOU'RE NOT ALONE (SCA 64504)	◆ OLIVE		
7	12	16	WHATEVER (EASTHER 694035)	◆ EN YONGE		
8	11	14	HOLD YOUR HEAD UP HIGH (SEA) THE DIRECTLY RHYTHM	BORIS DUGOSCH PRESENTS BOOMER		
9	16	21	REMEMBER ME (ON DISCOPARTY)	◆ BLUE BOY		
10	15	20	I SAY A LITTLE PRAYER (HORN 78967)	DIANA KING		
11	1	2	10	◆ PATTI LABELLE		
12	4	3	11	HOUSE ON FIRE (KINETIC) 4387/REPMUSE	◆ ARKANA	
13	10	13	9	OH LA LA LA (ECL) AMERICA 6369	◆ 2 EMISSA	
14	17	22	3	10	MIGHTY HORN POPULAR 2655/ORTIQUE	GLORIA GAYNOR FEATURING THE TRAMMPS
15	25	49	4	NEVER, NEVER GONNA GIVE YOU A PRISON PRISON	◆ LISA STANSFIELD	
16	22	26	5	10	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
17	21	23	3	10	IT'S LIKE THAT (SM) EL BOKA/PHILLY	RUN-DM.C. VS. JASON VINEY
18	9	1	10	HELLO MORNIN' 5566/ATLANTIC	POE	
19	13	10	11	THINGS JUST AIN'T THE SAME (ARISTA 13381)	◆ DEBORAH COX	
20	26	32	5	ALRIGHT (WORK PRON)	◆ JAMROGGO	
21	14	12	12	MUSIC IS PUMPING (MERCURY 20265)	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS	
22	18	11	10	SONG FOR MY BROTHER (GARY STEINBERG) THUMB 3103/GRP	GEORGE BENSON	
23	24	25	1	10	PLACE TRAIN UP (J) 40000/4/1	◆ DOLLY PARTON
24	28	31	1	10	RUN TO YOU (CAPITOL) 4321/TOUGHTRUTH	JOI CARROWELL
25	19	17	9	10	COCO JAMBOO (WARNER BROS. PRON)	MR. PRESIDENT
26	29	34	5	10	TOP OF THE WORLD (MCA 53384)	DUDEARELLA
*** POWER PICK ***						
27	35	—	2	BUENOS AIRES (WARNER BROS. 89855)	MADONNA	
28	34	41	3	WHY DON'T YOU DANCE WITH ME (ULTRA 0540401)	◆ FUTURE BREEZE	
29	36	44	3	AIN'T TALKIN' 'BOUT YOU (50) MCA 78643/SC	◆ APOLLO FOUR FORTY	
*** HOT SHOT DEBUT ***						
30	NEW	1	1	HONEY (COLUMBIA 78665)	◆ MARIAN CAREY	
31	27	28	6	FLYING HIGH (MERCURY 20074)	BYRONI STINGELY	
32	23	15	12	TIC TIC TAC (ARISTA 46230)	◆ CARRAPICO	
33	32	39	5	FOOLING WITH MY LOVE (WARRIOR 1282)	GISELE JACKSON	
34	42	—	2	LEARN 2 LOVE (MERCURY 20248)	◆ KIM ENGLISH	
35	33	38	5	NO ONE BUT YOU (D.L.A. 34102/78LAND)	◆ VERONICA (FEATURING GRAC MACRO)	
36	30	27	8	LOVE'S HERE AT LAST (MCA 2095)	JUDY ALPHONSE	
37	47	—	2	SOMEWHERE (ATLANTIC PRON)	PET SHOP BOYS	
38	28	13	15	THIS MAN (MOOREHEAD 8418)	KELLIE	
39	45	—	2	CELEBRATE (RPM PROMOTIONS)	◆ RUMAL	
40	46	—	2	WHEN THE FUNK HITS THE FAN (UNIVERSAL/PHOSPHOR 7861) COLUMBIA	HONG BRIGHT PRESENTS SUE L30	
41	41	48	3	YEAH (HORN BROS. 7008)	JESSE SAUNDERS	
42	NEW	1	1	BARBIE GIRL (MCA 53382)	◆ AQUA	
43	NEW	1	1	JAMES BOND THEME (ELECTRA 63064/SC)	◆ MOBY	
44	39	42	4	SAFE (SVI IMPORT)	JIMMY SOMERVILLE	
45	40	45	4	DO WATCHA DO (VINYL 4 6002)	HYPER GO GO & ADEVA	
46	44	46	3	EVERYBODY JAM! (LOGIC 50374)	◆ SCATTAN JAM!	
47	NEW	1	1	THE END IS THE BEGINNING IS THE END (WARNER BROS. PRON/WARNER BROS.)	◆ THE SHAKING PUMPKINS	
48	NEW	1	1	FEEL GOOD (MOOREHEAD 8843)	TOP KAT	
49	31	18	16	DIN DA DA (WARRIOR 5000)	◆ KEVIN AVANCE	
50	38	36	10	TO BE LOVED (ECL) AMERICA 5890	◆ LUCY CRATION	

◆ Titles with the greatest sales of club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles from the top 20. Greatest Gainer on Main-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videochart availability. Catalog number is for vinyl main-single, or cassette main-single if vinyl is unavailable. On Sales chart: (M) Cassette main-single availability. (TV) Vinyl main-single availability. ◆ 1997 Billboard/BPI Communications.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF TOP 100 SINGLES OF SALES REPORTED BY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

ARTIST

			*** No. 1 ***					
1	1	1	HONEY (COLUMBIA 78665)			◆ MARIAN CAREY		
2	2	5	BARBIE GIG (MCA 53382)			◆ AQUA		
3	3	3	I'LL BE MISSING YOU (MCA) (D) LAD NO 7801/ARISTA			◆ PUFF DADDY & FAITH EVANS (FEAT. 112)		
*** HOT SHOT DEBUT ***								
4	NEW	1	LOVE IS ALIVE (TV) (D) RCA 64503/65M			◆ 100 PARTY		
5	NEW	1	THE JOINT (TV) (D) JAM 5745/NEWYORK			◆ EPMD		
6	7	10	THINGS JUST AIN'T THE SAME (TV) (D) ARISTA 13381			◆ DEBORAH COX		
7	5	3	NO MORE NO PROBLEMS (TV) (D) MCA 7810/ARISTA			◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)		
8	6	6	NO TENDERKISS (ON) (D) MCA 7810/ARISTA			◆ LL COOL J (FEAT. LUTHE, WEST LUTHE & JAY-Z)		
9	4	4	FREE (TV) (D) STRICTLY BENT 12553			◆ ULTRA NATE		
10	NEW	1	OFF THE BEATS (TV) (D) POLYGRAM ASSOCIATES) THE BEATNUTS (FEAT. BIG PUNCHER & CURRY LUN)			◆ OFF THE BEATS		
11	18	4	10			STREET ME BROTHER (MCA) (D) LAD NO 7801/ARISTA		
12	9	18	9			YOU'RE HOT (MCA) (D) RCA 64504		
13	11	7	8			BIG BAD MAMMA (TV) VOLANTIER (JAM 5744) MERCURY		
*** GREATEST GAINER ***								
14	27	22	5			SOMEONE (TV) (D) RCA 64507		
15	NEW	1	1			I WANT LOVE (TV) (D) MODERN VOICES 003		
16	NEW	1	1			DON'T GO (TV) (D) LOGIC 4473/ARISTA		
17	8	9	11			I SAY A LITTLE PRAYER (TV) (D) WORK 7899/EPIC		
18	NEW	1	1			BEAT ME HARDER (TV) (D) EMPIRE STATE/ARISTAR 5421/54/OUTRAGE		
19	NEW	1	1			SOMEHOW, SOMEWAY (TV) (D) PROCTER 53286		
20	20	14	8			TAKE IT TO THE STREETS (MCA) (D) VOLANTIER/ARISTAR 5414/15/5		
21	39	—	2			MAN BEHIND THE MUSIC (TV) (D) MCA 5015/INTERSCOPE		
22	23	16	9			NEVER MAKE A PROMISE (TV) (D) LAD NO 7801/ARISTA		
23	19	16	12			PEACE TRAIN (TV) (D) FLUP (D) 40000/4/1		
24	14	17	6			GOTHAM CITY (TV) (D) JIVE 4284		
25	16	12	5			AROUND THE WORLD (TV) (D) SONA 3800/VERGIN		
26	NEW	1	1			AVENUES (TV) (D) ARISTA 13412		
27	12	11	15			SOMETHING SON (TV) (D) LOGIC 46313		
28	18	13	4			NEED YOUR LOVE (TV) (D) KIDMAN 3472/NEWYORK		
29	23	15	9			FEEL (TV) (D) INTERSCOPE 9012		
30	32	—	2			ELEKTROBANK (TV) (D) ASTRAWALVES 8204/CARLINE		
THE CHEMICAL BROTHERS								
31	NEW	1	1			CHOOT DME (TV) (D) JAM 30		
32	17	—	2			ME AND MY CRAZY WORLD (TV) (D) UNIVERSAL 56133		
33	26	19	17			I GOT DAT FEELIN' (MCA) (D) CLAMOR/ARISTAR 43936/WARNER BROS		
34	29	29	3			LK WINDUP (TV) (D) LOGIC 6445/SC		
35	24	20	5			HEY AZ (TV) (D) KODI TRIVISAS 5505/VERGIN		
36	33	44	3			LEARN 2 LOVE (TV) (D) MERCURY 20248		
37	NEW	1	1			LA STAR (TV) (D) TANGENT 738/TOMMY BAY		
38	30	27	4			SALVA MEA (ARISTA 12897)		
39	40	28	4			REMINING ME (D) (EP) (D) MIGHTY 1827		
40	25	23	18			QUIT PLAYING GAMES (WITH MY HEART) (TV) (D) JIVE 4245		
41	RE-ENTRY	2	2			IS IT REAL (TV) (D) CLASSIFIED/TWIST 21/TOMMY BAY		
42	RE-ENTRY	30	30			CALL ME (TV) (D) LOGIC 4573/ARISTA		
43	15	46	26			A LITTLE BIT OF ECSTASY (TV) (D) CLASSIFIED/TWIST 21/TOMMY BAY		
44	36	24	4			THE HYPATIA (TV) (D) MERCURY 574731		
45	31	—	11			RHYTHM OF LOVE (TV) (D) CRAVE 78606/SC		
46	NEW	1	1			BE LIEVE (TV) (D) CROOK 61007		
47	RE-ENTRY	2	2			BUBBLIN' (TV) (D) MERCURY 57425/MERCURY		
48	RE-ENTRY	2	2			IT'S ALRIGHT (TV) (D) TOMMY BAY 5702		
49	NEW	1	1			DN MY OWN (TV) (D) MCA 78664/SC		
50	22	25	4			ALL I WANT (TV) (D) DISCOTHEQUE 8060/MGM/ATM		

Chart

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1

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BILLBOARD SEPTEMBER 27, 1997



Collins Calls On Radio. New Career artist Jim Collins recently visited WIVK-FM Knoxville, Tenn., posing with station personnel and their hoggy mascot, reportedly telling them that he'd "croak" if they didn't play his new single, "Helplessly Hopelessly Yours." Pictured, from left, are Career's Denise Nichols, WIVK PD Les Acree, WIVK music director Chris Huff, Collins, and Career's Rob Reid.

Loveless Lets Listeners In On 'Long Stretch Of Lonesome'; BMG Buys AMR

ON THE RECORD: One of the more striking albums of the year is arriving early: Patty Loveless' "Long Stretch Of Lonesome" was first planned for an early 1998 release, then for November '97. Response at her label, Epic, says Loveless, led to an even earlier release, and now the set will be out Sept. 30. Loveless has always been one of country music's most passionate, involved, emotional interpreters and almost transcends herself on this work. Apart from the songs—encompassing stellar work from Gretchen Peters, Kim Richey, Jim Lauderdale, Stephen Brurretto, Gary Scruggs, and Don Schlitz, among others—there was another reason she wanted to put herself in it.

This is her fourth album produced by husband Emory Gordy Jr. (after Gordy and Tony Brown co-produced two Loveless albums at MCA Nashville), and along the way it became very special to her. Gordy became severely ill during the album's course, and there was doubt about the way that he would live.

"The way I thank so many doctors on this album," Loveless tells Nashville Scene. "Out there on the road for the longest time, I said, I felt like I was losing my heart to sing because there was so much I was going through. I had just lost my sister right before Emory went into the hospital. I was feeling that the thing that I had loved and love so much—which is the music—was taking me away from so many people that I loved. Out there on the road, I travel many, many days on out the year, and Emory and I are separated many many times."

When her sister died, Loveless says, the issue of separation weighed upon her. "She lived only two hours away, and I hadn't seen her in two years," she says, "so I was feeling guilty, and I blamed the thing that I loved, and I just really was losing heart. Then I had walking pneumonia out on the road and struggled with that. Finally when Emory survived, even though he's still struggling with pain, I was just so thankful. I was very, very grateful. So, I really took all those feelings into the studio with me."

As she says, there is a lot of emotion in the songs, beyond their words. "I was doing a lot of bawling on myself. Emory pulled me through this album. I call it 'Long Stretch Of Lonesome' because, aside from that title song, that's what it has been for me in my life. That song is about faith and hope and everything that I was feeling. It was so hard for me to sing that song. I was so critical of myself. The reason I was putting so much of myself into it, I finally needed to lighten up a little bit. I'm very emotional, and songs have been the best of friends to me. When I've been

lonely, I've had some very good friends in songs. That's what I want my songs to be to others."

ON THE ROW: BMG Songs, BMG Music Publishing Worldwide's domestic division, picks up a major Nashville publisher with the acquisition of AMR-New Haven Music. AMR president Karen Conrad becomes VP for country operations of BMG Songs/Nashville. One of the big advantages in the deal, she says, was that she was able to take her staff and writers along with her to BMG Songs/Nashville. "That had always been a concern with selling," Conrad tells Nashville Scene. "That made all the difference."

AMR VP Ron Stave becomes senior director, country division, and Chris Ogleby continues as senior director, creative. Writers making the move are Aimee Mayo, Bob Regan, Ed Hill, Mike Pyle, and Bill Lither. Now, Conrad says, "being with a multinational corporation presents wonderful opportunities for international cross-pollination and movie and advertising markets, which we had not been all that directly connected with in the past as a small company." BMG

Songs president Danny Strick says that the acquisition bolsters BMG's Nashville presence.

Meanwhile, BMG Entertainment North America's Nashville operations will move in late 1998 to 18th Avenue South into what is now the Home for the Aged. The 70,000-square-foot castle-like building was built in 1916 by the Little Sisters of the Poor. After renovation, the building will house the RCA Label Group, Arista Nashville, Career Records, BMG Distribution, BMG Music, and BMG Direct. BMG, with all its operations now crammed into a building on Music Circle North, considered trying to shoohorn a new building on the edge of Music Row until the 18th Avenue people were available.

PEOPLE: Wayne Halper is named head of label operations at DreamWorld Records Nashville (the label uses no official titles). Halper was formerly CFO/VP of business development at Imprint Records. Label head James Stroad says Halper will oversee day-to-day activities at the label and liaise between the Nashville operation and the home office in L.A. ... At the Curb Group, John Curb is promoted to VP at Curb/Universal Records, based in Los Angeles. Jeff Hackett is upped to VP of promotions at MCA/Curb, based in Nashville. Eva Weiss is promoted to assistant director at Curb Records. ... Keith Stegall is promoted to senior VP of A&R for Mercury.

Neal McCoy Getting 'Good At It'

New Atlantic Set To Benefit From 'Shake,' TV

■ BY DEBORAH EVANS PRICE

NASHVILLE—With new management, an increased television presence, and the momentum generated by his current single, "The Shake," Neal McCoy looks poised to take his career another rung up the ladder with the Oct. 25 release of his new Atlantic album, "Be Good At It."

McCoy's previous set is a greatest-hits package that sits at No. 5 on the Top Country Albums chart this issue, propelled by the top 10 hit "The Shake," the only new cut.

"Right now, 'The Shake' is working so well for us that it is really the best

setup we could have going into this record," says Atlantic VP&M Bryan Switzer. "There won't be a big time spin between 'The Shake' and the new album ... We're going to have such a head of steam coming from 'The Shake,' and the new single should be one that radio should look forward to playing. We've got so much momentum going on Neal right now."

Some people were skeptical about "The Shake's" ability to be a hit, including Switzer. "Early on, what happened was even with minimal airplay that record was generating a lot of phones. You hope to get records like that," he says. "I would never in a million years have bet that would have been the story on 'The Shake.' But I love being wrong on situations like that."

"What it tends to show is a lot of times we overlook what we do here. The general public wants to be entertained, whether it's an 'Achy Breaky Heart' or 'The Shake' or 'Elvira.' Those songs entertained the audience. When 'The Shake' went out, there was a tech huge phone response, we knew we had something there ... You take a chance sometimes and hit one out of the park."

Atlantic VP of marketing Bob Heatherly says he knew the song would be a hit. "I was in the studio when Neal cut it, and I saw the magic," he says. "In addition to the momentum the single is providing, McCoy's career recently got a boost from his appearance on CBS' television 'Country Fest' program Aug. 6, which originated from the Nashville festival. (TVN had no plans to air the special Monday [22], and it will air internationally on the Armed Forces Network.)

McCoy's co-hosting stint, combined with his per performance of "Hillbilly Rap," garnered a great deal of attention. Heatherly says the exposure caused the article "Neal McCoy" set to re-enter the charts because consumers rushed out to purchase the album with "Hillbilly Rap" on it.

"TV is Neal's key," says Switzer.

"The more TV we can get on him, the better. That's where he wins."

Avalon Entertainment president Greg Janese and VP of artist management Karen Kane agree that TV is a prime vehicle for McCoy. "He's a natural on camera," Kane says. "He's very at ease with the media. He can think very quickly, and he can ad-lib in every situation. There's not much he can throw him."

My signed with Avalon Entertainment for management last May. According to Janese, there are three divisions of Avalon Entertainment—artist management, corporate entertainment, and Warner Avalon, which, according to Janese, "specializes in producing entertainment marketing programs for corporate clients ranging from breakfast cereal to beer sponsorships to special music-retail promotions."

"It covers an array of different kinds of projects, and because of our relationship with Time Warner as a partner, there's just tremendous deal flow that comes through this company that are tremendous opportunities for our management clients," Janese says. "Our corporate entertainment division produces 200 shows a year ... We're not going to focus on any particular opportunities to Neal as possible. 'Country Fest' was one of the first, and there are more coming down the line that we can't talk about yet, but that's certainly going to be an element in marketing Neal."

McCoy is thankful for the opportunities and is excited about the plans Avalon has for his career. "Nothing against my old manager, but he wasn't in Nashville, wasn't in the loop—you know, that whole political circle they're getting," McCoy says. "I had no one there, no one fighting for me in that circle ... So therefore I was never a part of the loop. They just didn't know who I was." Neal, with Avalon Entertainment managing their management, they know a lot of people, and I think it's turning around."

Avalon is putting together a country music festival on the Caribbean island of St. Lucia, for which McCoy is host and spokesman, and his next big

(Continued on page 33)



Clark Collects Platinum. Mercury Nashville executives recently presented Terri Clark with a platinum plaque for her million-selling debut disc. The Canadian songstress recently captured three Canadian Country Music Awards—including entertainer of the year—at recent ceremonies in Hamilton, Ontario. Pictured, from left, are VP of national promotional/artist development Norbert Kn, Mercury Nashville president Luke Lewis, Clark, senior VP of communications Sandy Neese, senior VP of sales John Grady, and VP for promotion Larry Hughes.

SEPTEMBER 27, 1997

HOT COUNTRY

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

			LAST WEEK			WEEKS ON CHART	TITLE	PRODUCER (CONTRIBUTOR)	ARTIST	LABEL & NUMERATION (PEAK POSITION)	PEAK POSITION				LAST WEEK			WEEKS ON CHART	TITLE	PRODUCER (CONTRIBUTOR)	ARTIST	LABEL & NUMERATION (PEAK POSITION)	PEAK POSITION		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		
1	4	6	17	*** No. 1 ***			HOW YOUR LOVE MAKES ME NO. 1	2 weeks at #1	◆ CHAMONO RIO ARISTA/ALBUM CITY	1	18	26	12	17	HOT SHOT DEBUT ***			1	18	26	12	17	1		
2	5	7	17	WHAT THE HEART WANTS			EPIC/ALBUM CITY	COLLIN RAYE	2	41	43	6	17	NICKAJACK			3	41	43	6	17	RIVER ROAD			26
3	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	LOVE TRAVELS			4	44	44	18	7	KATHY MATTEA (IN MERCURY RECORDS)			34
4	2	3	12	WHAT THE HEART WANTS			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	LIVING IN A HOUSE FULL OF LOVE			5	44	44	18	7	GARY ALLAN (IN MERCURY RECORDS)			35
5	2	3	12	WHAT THE HEART WANTS			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	A BROKEN WING			6	44	44	18	7	MARTINA MCBRIDE (IN RCA RECORDS)			36
6	2	3	12	WHAT THE HEART WANTS			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	ANOTHER PERFECT DAY			7	44	44	18	7	BLAKE & BRIAN (IN MERCURY RECORDS)			37
7	3	3	14	DANCIN', SHAGGIN' ON THE BOULEVARD			EPIC/ALBUM CITY	ALABAMA	3	46	53	44	5	HAND OF FATE			8	46	53	44	5	SONS OF THE DESERT (IN RCA RECORDS)			38
8	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	WHAT IF I DO			9	44	44	18	7	MINNIE MCBRIDE ALBUM CITY			39
9	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	THE COAST IS CLEAR			10	44	44	18	7	TRACY LYNDON ATLANTIC ALBUM CITY			40
10	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	I HAVE TO SURVIVE			11	44	44	18	7	TIC ALBERTSON EPIC ALBUM CITY			41
11	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	BLINK OF AN EYE			12	44	44	18	7	RICCOTTE COLUMBIA ALBUM CITY			50
12	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	DOWN CASE A BLACKBIRD			13	44	44	18	7	SILA MCCANN EPIC ALBUM CITY			38
13	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	STILL HOLDING ON			14	44	44	18	7	CLINT BLACK & MARTINA MCBRIDE (IN RCA RECORDS)			39
14	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	I WANT TO SEE TO MISS ME			15	44	44	18	7	PATTY LOVELESS EPIC ALBUM CITY			40
15	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	HOW DO I LIVE			16	44	44	18	7	LEANN RAMES (IN RCA RECORDS)			41
16	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	SOMEBODY SLAP ME			17	44	44	18	7	JOHN ANDERSON (IN MERCURY RECORDS)			26
17	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	A WOMAN LIKE YOU			18	44	44	18	7	MATTY RYAN ATLANTIC ALBUM CITY			42
18	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	YOU LIGHT UP MY LIFE			19	44	44	18	7	LEANN RAMES (IN RCA RECORDS)			43
19	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	DON'T MAKE A DROPOUT			20	44	44	18	7	FRANCY BRYDO (IN RCA RECORDS)			37
20	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	THAT TRAIN DON'T RUN			21	44	44	18	7	MATRICK BERG (IN RCA RECORDS)			38
21	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	ONE SOLITARY TRAIN			22	44	44	18	7	SHERIE ALSTIN (IN RCA RECORDS)			39
22	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	I WANNA FALL IN LOVE			23	44	44	18	7	SILA MCCANN EPIC ALBUM CITY			61
23	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	LUCKY IN LOVE			24	44	44	18	7	SHERIE ALSTIN EPIC ALBUM CITY			62
24	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	THE STONE			25	44	44	18	7	JOHN ANDERSON EPIC ALBUM CITY			63
25	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	GOOD OL' FASHIONED LOVE			26	44	44	18	7	FRANCY BRYDO EPIC ALBUM CITY			64
26	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	ANSWER TO MY PRAYER			27	44	44	18	7	SHIRI ELLI EPIC ALBUM CITY			65
27	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	BUTTERFLY KISSES			28	44	44	18	7	RICK FRYMAN EPIC ALBUM CITY			66
28	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	SHE KNOWS ME BY HEART			29	44	44	18	7	SEMMINOLE (IN RCA RECORDS)			67
29	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	JUST TO SEE YOU SMILE			30	44	44	18	7	TIC ALBERTSON (IN RCA RECORDS)			68
30	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	THE CALL			31	44	44	18	7	LITTLE TEXAS WARNER BROS. ALBUM CITY			69
31	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	WALKIN' THE TOWN			32	44	44	18	7	THE RANCH CAPTAIN JACKSON & BRYDO			70
32	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	FLOWERS			33	44	44	18	7	BILLY VITES ALBUM CITY			71
33	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7	RIDIN' OUT THE HEARTACHE			34	44	44	18	7	TANYA TUCKER (IN CAPTAIN JACKSON)			72
34	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				35	44	44	18	7				73
35	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				36	44	44	18	7				74
36	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				37	44	44	18	7				75
37	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				38	44	44	18	7				76
38	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				39	44	44	18	7				77
39	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				40	44	44	18	7				78
40	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				41	44	44	18	7				79
41	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				42	44	44	18	7				80
42	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				43	44	44	18	7				81
43	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				44	44	44	18	7				82
44	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				45	44	44	18	7				83
45	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				46	44	44	18	7				84
46	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				47	44	44	18	7				85
47	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				48	44	44	18	7				86
48	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				49	44	44	18	7				87
49	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				50	44	44	18	7				88
50	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				51	44	44	18	7				89
51	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				52	44	44	18	7				90
52	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				53	44	44	18	7				91
53	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				54	44	44	18	7				92
54	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				55	44	44	18	7				93
55	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				56	44	44	18	7				94
56	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				57	44	44	18	7				95
57	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				58	44	44	18	7				96
58	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				59	44	44	18	7				97
59	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				60	44	44	18	7				98
60	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				61	44	44	18	7				99
61	2	3	12	THEE TRUTH			EPIC/ALBUM CITY	ALAN JACKSON	3	44	44	18	7				62	44	44	18	7				100

Billboard® Top Country Singles Sales™

SEPTEMBER 27 1967

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan®

[illegible]

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard® Communications and SoundScan, Inc.

COUNTRY
CODER

by Wade Jensen

FIRST THINGS FIRST: Opening at No. 1 on three Billboard charts, teen phenomenon LeAnn Rimes' "You Light Up My Life/Inspirational Songs" sets several notable chart records. The album makes Rimes the first female artist to have three consecutive No. 1 debuts on Top Country Albums. She joins the exclusive company of Loretta Lynn as the only artist who has had three different albums top Top Country Albums within the same year, matching Lynn's 1973 feat. One of Lynn's sets was a duet package with Conway Twitty, "Louisiana Woman, Mississippi Man," and if it disqualifies that title because it was a duet set, Rimes is the first solo female artist to have three consecutive No. 1 titles on the country chart.

With 136,000 units, the new set signals Rimes' biggest opening week. "Blue" entered at No. 1 on the country chart in the July 27, 1996, issue with 124,000 pieces, and "Unchained Melody/The Early Years"—which wins the country chart's Greatest Gainer this issue at No. 7—repeated that feat in the March 1, 1997, Billboard, scanning 166,000 units. Rimes is the first female country act to have two consecutive No. 1 debuts on Top Country Albums within the same calendar year. Those two sets also opened at No. 1 on The Billboard 200 (see *Between the Bullets*, page 118).

Rimes' sales are no doubt inspired by her fourth week at No. 1 on our Adult Contemporary list with "How Do I Live," which is also airing on 183 top 40 stations, amounting to 44 million top 40 audience impressions for the week. That track rises 5-4 on Hot 100 Singles and moves 91,000 units. The track has been at No. 1 eight weeks on Top Country Singles Sales, and "You Light Up My Life" is at No. 2 on that chart with 29,000 pieces. On Hot Country Singles & Tracks, "How Do I Live" slides 53-54 with 389 spins, although it rose as high as No. 43 on that chart.

The new Rimes set opens at No. 1 on the top Contemporary Christian albums chart, making her the first country artist to debut at No. 1 there. Rimes becomes the ninth artist to enter that chart at No. 1 since we converted Top Contemporary Christian to SoundScan data in June 1995, but the new album boasts the largest number of units of any of those titles. Previously, the record for number of units during a debut week was set in the Dec. 9, 1995, issue, when the Talk Tentative at the top with "Sleazy Freak" (Frontdoor) at 86,000 pieces. Rimes becomes the first female on the SoundScan era to debut at No. 1 on that chart.

"This is the fulfillment of a lot of our vision for LeAnn," says Mike Curb, chairman of the Curb Music Co. "We wanted to take her to the widest audience possible, and this album proves that she's a multi-genre artist. As an avid record collector, I've overheard several conversations between retail consumers who were surprised to find inspirational songs on this record, and I believe that the spiritual selections are helping drive sales."

To second Curb's assertion, I attended the 40th annual National Quartet Convention in Louisville, Ky., where "You Light Up My Life/Inspirational Songs" appeared to be a popular purchase among the 20,000 Southern gospel fans who attended the conference (see *Higher Ground*, page 58).

SO YOU'LL KNOW: Chely Wright debuts at No. 29 on Top Country Albums. It is her third charting album, but her first for RCA. "Shut Up And Drive" jumps 25-23 on Hot Country Singles & Tracks. ... George Strait's "Strait Out Of The Box" (MCA) moves to our catalog database this issue but falls about 200 units shy of Top Country Catalog Albums. Meanwhile, Travis Tritt's "Greatest Hits—From The Beginning" (Warner Bros.) enters that list at No. 8.

NEAL MCCOY GETTING 'GOOD AT IT'

(Continued from page 33)

opportunity for exposure will be his appearance on the Country Music Awards (CMA) Awards show Wednesday (24). McCoy has been asked to announce the winners in the broadcast personality and radio station of the year categories.

He has opted to put his own unique spin on announcing the winners. "I have it worked up already. I have a rough idea," he says. "Some of the people are going to break out; some of the stuffed shirts [will say]. What is he doing? But I wrote it all myself. I think it's pretty clever. I can rap and I can do everything and everything in there."

"This is my first time on the CMA Awards. Even though I'm not supposed to be performing... I'm going to turn it into a performance. I want people, when the CMA show is over, to know who I was. I don't want to do a two-minute reading. So when I'm through, it will be one of the most talked-about things on the show. I'll leave a mark; whether the people will like it or not, they're going to remember I did this."

McCoy is hoping that by providing CMA viewers with a live performance, he'll catch their attention enough to make them want to investigate his upcoming album, which will include 10 new songs and "The Shake" as a bonus cut. After working with Barry Beckett on his last three albums, he decided his new release would be produced by Kyle Lehning. McCoy says he wasn't unhappy with Beckett, but he just felt he needed a change.

Lehning produced "The Shake" and all the other cuts. "I love his production," McCoy enthuses. "His production is wonderful, we just ask if he's got a great personality. He knows when to be serious and when you don't have to be."

McCoy thinks the change in producers resulted in a somewhat different kind of album. "It is a little different because our song selection was a little different on this album," McCoy says.

On the last album, McCoy was the guilty party of getting a little blues-ish, for lack of a better word—kinda groovish. We did too many songs that sounded like, I think... I told the boys on the bus. I could perform [on this album] onstage and be completely happy when I got through. There is just the balance, just the right amount of ballads, midtempo, and a lot of fun up-tempo stuff... You know my wife, Joyce, is the most important thing to me."

McCoy is also pleased with the caliber of the songs. "I think we got some great songs with '21 To 17' and 'You'll Always Be In My Life,' which are great ballads. We also just got a lot of strong stuff..." "Broken Record" is the first single from the album, and McCoy says it's "probably the best of a lot of fun, [Atlantic Nashville president] Rick Blackburn absolutely loves it. It's different, and when you're out there in competition with a million people, you want to be just different enough but not so different that radio won't play it. You don't want to sound like everybody out there."

The first single, "Be Good At It," will be released Oct. 6. At press time, no one at radio had heard the song yet, but WYAT Atlanta music director Johnny Gray says he's looking forward to it. Gray thought "The Shake" was a fun record and says he can always count on McCoy to do something different.

"Neal has always been a pretty diverse artist in my mind," Gray says. "He does ballads extremely well, and he'll come out with a great ballad, then he'll turn around and do something fun like 'W,' which was a huge record, or 'The Shake.' You never know what to expect."

Atlantic will debut the album on a world premiere radio special syndicated by SBS Entertainment, a Swiss agency. Atlantic also plans "win it before you can buy it" contests at radio.

We're going out to the accounts and doing the basic setup of the price and

positioning and what advertising must be done," says Heatherly. "We're going out door to door to let everybody know how great Neal is. It's a long-term plan to get the word out to see Neal McCoy, and once you see Neal McCoy, you'll leave there a fan, and you'll go to his next show."

McCoy is booked by William Morris and has always been known for putting on a strong live show that has steadily increased his fan base. Last June those fans spoke at the TNN/Music Town Awards, when McCoy won the video award for "Then You Can Tell Me Goodbye." It was his first award. "I loved the energy he showed when he won," says Heatherly. "Someone who shows that much appreciation definitely deserves it."

Switzer says the fans have always "got" McCoy more than the industry seems to, and Kane and Janese agree that helping McCoy achieve more critical appreciation is on their agenda. "With everything going on around him, he's ready to take that next step," says Heatherly.

Switzer agrees. "Right now, everybody here feels like Neal's star is rising and has been rising for the last couple of years," he says. "But with the changes he has made in his management, he's got a new team, a new manager and a new producer; it's an opportune time for him. I think it may be the first time for Neal to finally taste the success he's deserved for so long."



Love Rules. Husband/wife team Tim McGraw and Faith Hill were among the revelers celebrating co-signer, Stephy Smith, the success of the hit "It's Your Love," which the duo took to the top of Billboard's Hot Country Singles & Tracks chart for six weeks. EMI Music Publishing and BMI hosted the event. Pictured, from left, are EMI's Gary Overtun, BMI's Roger Sovine, McGraw, Hill, Smith, BMI's Joyce Rice, and producer Byron Gallager.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Toll (Publisher) - Licensing (D) Sheet Music/D

26 ALL UP IN YOURS (Loretta Lynn) Decca/Atlantic

27 ANOTHER PERFECT DAY (Dolly Parton) RCA/BMG

28 ANYTIME (Dolly Parton) RCA/BMG

29 BURNING LOVE (Dolly Parton) RCA/BMG

30 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

31 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

32 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

33 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

34 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

35 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

36 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

37 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

38 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

39 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

40 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

41 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

42 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

43 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

44 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

45 COUNTRY SINGLES A-Z (Various Artists) RCA/BMG

34 FLOWERS (Shirley Bassey) RCA/BMG

35 FLOWERS (Shirley Bassey) RCA/BMG

36 FLOWERS (Shirley Bassey) RCA/BMG

37 FLOWERS (Shirley Bassey) RCA/BMG

38 FLOWERS (Shirley Bassey) RCA/BMG

39 FLOWERS (Shirley Bassey) RCA/BMG

40 FLOWERS (Shirley Bassey) RCA/BMG

41 FLOWERS (Shirley Bassey) RCA/BMG

42 FLOWERS (Shirley Bassey) RCA/BMG

43 FLOWERS (Shirley Bassey) RCA/BMG

44 FLOWERS (Shirley Bassey) RCA/BMG

45 FLOWERS (Shirley Bassey) RCA/BMG

46 FLOWERS (Shirley Bassey) RCA/BMG

47 FLOWERS (Shirley Bassey) RCA/BMG

48 FLOWERS (Shirley Bassey) RCA/BMG

49 FLOWERS (Shirley Bassey) RCA/BMG

50 FLOWERS (Shirley Bassey) RCA/BMG

51 FLOWERS (Shirley Bassey) RCA/BMG

52 FLOWERS (Shirley Bassey) RCA/BMG

53 FLOWERS (Shirley Bassey) RCA/BMG

41 HOW WIDE IS YOUR ROAD (Marty Stuart) RCA/BMG

42 HOW WIDE IS YOUR ROAD (Marty Stuart) RCA/BMG

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58 HOW WIDE IS YOUR ROAD (Marty Stuart) RCA/BMG

59 HOW WIDE IS YOUR ROAD (Marty Stuart) RCA/BMG

60 HOW WIDE IS YOUR ROAD (Marty Stuart) RCA/BMG

61 ONE SOLITARY STAR (Tim McGraw) RCA/BMG

62 PLEASE BE THE FIRST (Tim McGraw) RCA/BMG

63 PLEASE BE THE FIRST (Tim McGraw) RCA/BMG

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80 PLEASE BE THE FIRST (Tim McGraw) RCA/BMG

81 THREE TIMES (Tim McGraw) RCA/BMG

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84 THREE TIMES (Tim McGraw) RCA/BMG

85 THREE TIMES (Tim McGraw) RCA/BMG

86 THREE TIMES (Tim McGraw) RCA/BMG

87 THREE TIMES (Tim McGraw) RCA/BMG

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91 THREE TIMES (Tim McGraw) RCA/BMG

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93 THREE TIMES (Tim McGraw) RCA/BMG

94 THREE TIMES (Tim McGraw) RCA/BMG

95 THREE TIMES (Tim McGraw) RCA/BMG

96 THREE TIMES (Tim McGraw) RCA/BMG

97 THREE TIMES (Tim McGraw) RCA/BMG

98 THREE TIMES (Tim McGraw) RCA/BMG

99 THREE TIMES (Tim McGraw) RCA/BMG

100 THREE TIMES (Tim McGraw) RCA/BMG

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER/DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	NEW	1	LEANN RIMES (MCA Nashville 70031) (10-96/15-96)	YOU SHOT UP MY LIFE — INSPIRATIONAL SONGS	1
2	1	1	TRISHA YEAHWOOD (MCA Nashville 70031) (10-96/15-96)	(SONGBOOK) A COLLECTION OF HITS	1
3	2	2	TIM MCGRAW (Curb 77866) (10-96/15-96)	EVERYWHERE	1
4	3	3	LEANN RIMES (MCA Nashville 70031) (10-96/15-96)	BLUE	1
5	4	5	COLLIN RAY (Epic 67535/504) (10-96/15-96)	THE BEST OF COLLIN RAY — DIRECT HITS	4
6	5	4	GEORGE STRAIT (MCA Nashville 13064) (10-96/15-96)	CARRYING YOUR LOVE WITH ME	4
7	6	3	LEANN RIMES (MCA Nashville 70031) (10-96/15-96)	*** GREATEST GAINER *** LINDAHOE MELODY: THE EARLY YEARS	1
8	7	14	NEAL MCROY (Atlantic 8321) (10-96/15-96)	GREATEST HITS	5
9	9	10	MARTINA MCBRIE (RCA 100-96/15-96)	EVOLUTION	9
10	10	9	CLINT BLACK (RCA 67515) (10-96/15-96)	NOTHING BUT THE TAILGATES	4
11	8	8	DEANA CARTER (Capitol Nashville 75714) (10-96/15-96)	OH! DAVE MY LEGS FOR THIS	2
12	14	15	PAM TILLIS (Mercury Nashville 18836) (10-96/15-96)	GREATEST HITS	6
13	13	14	ALAN JACKSON (Arista Nashville 18813) (10-96/15-96)	EVERYTHING I LOVE	1
14	15	13	DIAMOND RIO (Arista Nashville 18841) (10-96/15-96)	GREATEST HITS	8
15	12	11	LILA MCCANN (J&M 624262) (10-96/15-96)	LILA	8
16	11	12	LORRIE MORGAN (Mercury Nashville 18837) (10-96/15-96)	SHAKIN' THINGS UP	9
17	17	23	ALABAMA (MCA Nashville 67426) (10-96/15-96)	GARYON ON THE BOULEVARD	5
18	18	20	ALAN JACKSON (Arista Nashville 18801) (10-96/15-96)	THE GREATEST HITS COLLECTION	1
19	19	18	LEE ANN WOMACK (Mercury Nashville 18837) (10-96/15-96)	LEE ANN WOMACK	9
20	16	16	BLACKHAWK ARISTA (Arista Nashville 18837) (10-96/15-96)	LOVE & GLORY	8
21	22	24	CLAY WALKER (Giant 2467) (10-96/15-96)	RUMOR HAS IT	4
22	20	18	MICHAEL PETERSON (Reprise 464) (10-96/15-96)	MICHAEL PETERSON	18
23	24	25	SAWYER BROWN (Curb 77863) (10-96/15-96)	SIX DAYS ON THE ROAD	8
24	21	21	KENNY CHESNEY (Arista Nashville 67426) (10-96/15-96)	I WILL STAND	10
25	22	22	TOBY KEITH (Mercury Nashville 18837) (10-96/15-96)	ORISMAN WALKER	8
26	25	23	TRACE ADAMS (Capitol Nashville 75722) (10-96/15-96)	GREENMOUNTAIN	17
27	28	41	REBA MCKENTRE (MCA Nashville 13001) (10-96/15-96)	WHAT IF IT'S YOU	1
28	26	51	JOHN MICHAEL MONTGOMERY (Atlantic 8321) (10-96/15-96)	WHAT I DO THE BEST	5
29	NEW	1	CHLEY WRIGHT (MCA Nashville 70001) (10-96/15-96)	LET ME IN	29
30	27	35	BILL ENGvall (Warner Bros. 42683) (10-96/15-96)	HERES YOUR SIGN	5
31	29	32	BROOKS & DUNN (Arista Nashville 13810) (10-96/15-96)	BORDERLINE	1
32	33	36	VINCE GILL (MCA Nashville 13222) (10-96/15-96)	HIGH LONESOME SOUND	2
33	31	51	CLINT BLACK (MCA Nashville 67515) (10-96/15-96)	THE GREATEST HITS	2
34	40	41	TRAVIS TRITT (Warner Bros. 46364) (10-96/15-96)	THE RESTLESS KID	7
35	37	37	ALISON KRAUSS & UNION STATION (Rounder 3365) (10-96/15-96)	SO LONG SO WRONG	4
36	35	35	GARTH BROOKS (Capitol Nashville 32080) (10-96/15-96)	FRESH FROSH	5

Albums with the greatest sales gains this week. * Recording Industry of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with multiplatinum indicated by a numeral following the symbol. For bonus sets, and double albums with two discs, the RIAA multiplies shipments by the number of discs and/or tapes. * Multiplatinum indicates 10x or more. ** Multiplatinum indicates 20x or more. *** Indicates past or present Heebies 100. © 1997, Billboard/RIAA Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER/DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
37	30	29	JOHN ANTONIO MERCURY (Mercury Nashville 13064) (10-96/15-96)	TAKIN' THE COUNTRY BACK	19
38	34	28	OWHAT YOKAM (Mercury Nashville 18836) (10-96/15-96)	UNDER THE COVERS	8
39	39	38	KEVIN SHARP (Mercury Nashville 18836) (10-96/15-96)	MEASURE OF A MAN	4
40	32	30	BILLY RAY CYRUS (Mercury Nashville 18836) (10-96/15-96)	THE BEST OF BILLY RAY CYRUS COME TO COVER	23
41	35	33	TRACY LAWRENCE (Atlantic 8321) (10-96/15-96)	THE COAST IS CLEAR	4
42	38	33	CHRIS LEDOUX (Capitol Nashville 75722) (10-96/15-96)	LIVE	26
43	43	43	WYNNIE MCCREARY (MCA Nashville 67426) (10-96/15-96)	TEN THOUSAND ANGELS	5
44	41	46	BRITNEY WHITE (Mercury Nashville 18836) (10-96/15-96)	BETWEEN NOW AND FOREVER	7
45	46	42	WYNNIE MCCREARY (Mercury Nashville 18836) (10-96/15-96)	COLLECTION	9
46	47	45	LORENAER (Mercury Nashville 18836) (10-96/15-96)	GRAZY NIGHTS	16
47	56	55	KENNY ROGERS (Mercury Nashville 18836) (10-96/15-96)	ACROSS MY HEART	26
48	48	47	VARIOUS ARTISTS (Epic 67535/504) (10-96/15-96)	CONVOY UP — THE OFFICIAL PATSY CLINE ALBUM	44
49	44	52	PATSY CLINE (Mercury Nashville 18836) (10-96/15-96)	PATSY CLINE LIVE AT THE COUNTRY BALLROOM	32
50	48	48	VINCE GILL (MCA Nashville 13222) (10-96/15-96)	SOULMATES	3
51	45	40	VARIOUS ARTISTS (Mercury Nashville 18836) (10-96/15-96)	THE SONGS OF JIMMIE ROGERS — A TRIBUTE	31
52	50	49	GEORGE STRAIT (MCA Nashville 13064) (10-96/15-96)	BLUE CLEAR SKY	1
53	54	50	TIM MCGRAW (Curb 77866) (10-96/15-96)	ALL I WANT	1
54	51	51	AARON TIPPIN (Mercury Nashville 18836) (10-96/15-96)	GREATEST HITS... AND THEN SOME	17
55	55	54	KENNY CHESNEY (MCA Nashville 67426) (10-96/15-96)	ME AND YOU	9
56	52	53	CLODUS "T" JUDG (RCA 100-96/15-96)	I STOLE THIS RECORD	23
57	53	—	JOHN DENVER (Legacy 18836) (10-96/15-96)	THE BEST OF JOHN DENVER LIVE	1
58	61	52	JOHN BERRY (Capitol Nashville 75722) (10-96/15-96)	FACES	5
59	58	53	MARK CHESNEY (MCA Nashville 13222) (10-96/15-96)	GREATEST HITS	18
60	60	64	ALABAMA (MCA Nashville 67426) (10-96/15-96)	SUPR HITS	47
61	57	60	ROY D. MERCER (Capitol Nashville 75722) (10-96/15-96)	HOW BIG A BOY ARE Y'ALL VOLUME 1	57
62	57	57	JAMES BOWEN (Capitol Nashville 75722) (10-96/15-96)	ROOTS AND WINGS	25
63	64	66	ROY D. MERCER (Capitol Nashville 75722) (10-96/15-96)	HOW BIG A BOY ARE Y'ALL VOLUME 2	63
64	63	59	VARIOUS ARTISTS (Mercury Nashville 18836) (10-96/15-96)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
65	65	63	LYLE LOVETT (Mercury Nashville 18836) (10-96/15-96)	THE ROAD TO ENSENADA	4
66	66	58	TRACY TREVINO (Mercury Nashville 18836) (10-96/15-96)	LEARNING AS YOU GO	17
67	70	69	DAVID KROPP (Mercury Nashville 18836) (10-96/15-96)	GOODGANG SWEETHEART	21
68	72	73	TY HERNDON (Epic 67535/504) (10-96/15-96)	LIVING IN A MOMENT	6
69	68	67	PATSY CLINE (Mercury Nashville 18836) (10-96/15-96)	BIG LOVE	12
70	74	75	TRACY BYRD (Epic 67535/504) (10-96/15-96)	THE TROUBLE WITH THE TRUTH	10
71	68	—	SHERIE AUSTIN (Arista Nashville 18843) (10-96/15-96)	WORDS	41
72	71	67	TANYA TUCKER (Capitol Nashville 75722) (10-96/15-96)	COMPLICATED	15
73	75	—	VARIOUS ARTISTS (Mercury Nashville 18836) (10-96/15-96)	HOT COUNTRY '97	51
74	NEW	1	VARIOUS ARTISTS (Mercury Nashville 18836) (10-96/15-96)	BEST OF COUNTRY	71
75	67	63	RICCOCHET (Mercury Nashville 18836) (10-96/15-96)	BURN OF AN EYE	26

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Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY **SoundScan**
SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER/DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	GARTH BROOKS (Capitol Nashville 26668) (10-96/15-96)	14 weeks of No. 1	1
2	3	3	SHANIA TWAIN (Mercury Nashville 18836) (10-96/15-96)	THE WOMAN ME	136
3	2	2	WILLIE NELSON (Mercury Nashville 18836) (10-96/15-96)	SUPER HITS	165
4	4	4	GARTH BROOKS (Capitol Nashville 32080) (10-96/15-96)	NO FENCES	37
5	6	6	CHARLIE DANIELS (Epic 67535/504) (10-96/15-96)	SUPER HITS	148
6	5	5	PATSY CLINE (Mercury Nashville 18836) (10-96/15-96)	12 GREATEST HITS	547
7	2	2	TIM MCGRAW (Curb 77866) (10-96/15-96)	NOT A MOMENT TOO SOON	182
8	2	2	HANK WILLIAMS, JR. (Mercury Nashville 18836) (10-96/15-96)	GREATEST HITS, VOL. 1	175
9	3	3	GEORGE STRAIT (Mercury Nashville 18836) (10-96/15-96)	PURE COUNTRY (SONGBOOK)	261
10	9	9	VINCE GILL (MCA Nashville 13064) (10-96/15-96)	WHEN LOVE FINDS YOU	171
12	13	13	GARTH BROOKS (Capitol Nashville 32080) (10-96/15-96)	GARTH BROOKS	43
13	14	14	JOHNNY CASH (Mercury Nashville 18836) (10-96/15-96)	SUPER HITS	31

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER/DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
14	17	17	GEORGE JONES (Mercury Nashville 18836) (10-96/15-96)	SUPER HITS	338
15	17	17	COLLIN RAY (Epic 67535/504) (10-96/15-96)	I THINK ABOUT YOU	168
16	17	17	GARTH BROOKS (Capitol Nashville 32080) (10-96/15-96)	ROBBY THE WARD	160
17	17	17	ALISON KRAUSS (Rounder 3365) (10-96/15-96)	NOW THAT I'VE FOUND YOU	136
18	15	15	THE CHARLIE DANIELS BAND (Epic 67535/504) (10-96/15-96)	A DECADE OF HITS	412
19	17	17	ELVIS PRESLEY (Mercury Nashville 18836) (10-96/15-96)	ELVIS' GREATEST REDEMOS	5
20	24	24	PATSY CLINE (Mercury Nashville 18836) (10-96/15-96)	THE PATSY CLINE STORY	163
21	22	22	ALABAMA (MCA Nashville 67426) (10-96/15-96)	GREATEST HITS VOL. II	154
22	20	20	HANK WILLIAMS (Mercury Nashville 18836) (10-96/15-96)	24 OF HANK WILLIAMS GREATEST HITS	160
23	18	18	REBA MCKENTRE (Mercury Nashville 18836) (10-96/15-96)	GREATEST HITS VOLUME TWO	207
24	25	25	TRACY BYRD (Epic 67535/504) (10-96/15-96)	NO ORDINARY MAN	170
25	—	—	BROOKS & DUNN (Arista Nashville 13810) (10-96/15-96)	ISLAND NEAR ME	313

Catalog albums are 2-year-old titles that have been in the Top 100 of the Billboard 200 or in the Top 100 of the Billboard Country Albums chart for at least 10 weeks. * Multiplatinum indicates 10x or more. ** Multiplatinum indicates 20x or more. *** Indicates past or present Heebies 100. © 1997, Billboard/RIAA Communications and SoundScan, Inc.

LADIES & GENTLEMEN



PRESENTING



THE BILLBOARD'S 1987

COUNTRY



MUSIC

SPOTLIGHT

FEATURING

FOR THIS WEEK ONLY

YEAR-TO-DATE CHARTS

THE CLASS OF '89

WORKING



WOMEN

BREAKING IT UP ABROAD



One
Drop
Falls To
The River
Flows
To The
Ocean
Becomes
The
Rising
Tide

Congratulations to The Buffalo Club
for being named Billboard's Best New Duo or Group!

Matraca Berg • Jack Ingram • J.C. Jones • Delbert McClinton • Dolly Parton
Keith Sewell • Kris Tyler • Nitty Gritty Dirt Band • The Buffalo Club

GOING BACK TO THE FUTURE

OVERVIEW

THE OLD WAY

THE GO-60 YEARS HAVE GOT UP AND GONE, BUT SO HAVE THE HAY BALES AND "THE

13-WEEK MENTALITY." AUDIENCE SOPHISTICATION AND THE LABELS' SELF-CORRECTIVE PRACTICES HAVE NASHVILLE

LEADERS SEEING REASONS FOR OPTIMISM ON THE HORIZON. **BY CHET FLIPPO**

For the second straight year, country music's growth has rested on a plateau, and there is every indication that the music's much-discussed period of correction is under way after the go-go years of the early '90s. The RIAA reports that the format's market share is down slightly, from 14.7% of the market in the first half of 1996 to 12.4% for the same period in 1997. It should be noted, however, that for the market in general, shipments were down for all audio and video product across the board.

As Atlantic Records Nashville president Rick Blackburn says, emphatically, "The years of automatic 30% growth are over." Even so, Blackburn is quick to point out that the genre has been historically full-size. "I'm very optimistic for the next five years," he says. I've seen the cycles come and seen the cycles go. If country music were a mutual fund, I'd be buying it right now. Country music is very well defined to its fan base. Consumers may drift in and out, but they return. As long as we make music that keeps the identity of country music, we're fine."

Reasons for optimism, many say, are on the horizon. The sameness that had begun marking too many country releases is finally being addressed, industry leaders say. Such distinctive new artists as Lee Ann Womack are making inroads at radio and retail.

Songs now appear to be taking a normal life at radio, says Blackburn. "One may be 22 weeks, one may be 18, and one may be 12," he notes, "but we're getting away from that 13-week mentality, and I like that. Critics say, 'Well, that will slow down the chart.' Well, so what? Maybe hits will stay around longer, and that helps us all."

Blackburn also says the current business and music climate encourages innovation and variety. For example, he has just—for the first time in his management career—signed an act he has never seen or even met. It's the critically acclaimed Australian group the Dead Ringer Band, and he says the music he heard convinced him that the group was worth a shot. Similarly, he signed a group of veteran country stars in an era when over-30 stars—let alone over-40 or over-50 artists—are considered to be poison on radio and at retail. The Old Dogs, made up of Bobby Bare, Waylon Jennings, Mel Tillis and Jerry Reed, have recorded an album of original Shel Silverstein songs, and Blackburn says it's a fun project that will be positioned to take advantage of the artists' appeal, regardless of country radio.

FANS TWIST AND SHAKE

Blackburn says country's future depends on its innovation, and he likes what he's seeing. "We're getting better at micro-managing the markets," he says, "and better at getting rid of

the myth that one size fits all." He says the industry is improving at managing specific markets. "What works in Salt Lake may not work in Birmingham," he explains. "We've also got to provide more variety to radio. I'm running with a song right now that everybody hates called 'The Shake' [a Neal McCoy release]. It's like saying you like 'The Peppermint Twist.' But your fan likes it. Dene Hallum [KKKQ Houston PD] called me the other day, and I asked him if he was doing 'The Shake.' Fifty times [a week], he said. But he said he hates that song so much that he listens to [competing station] KKKK every time he plays it, because he can't stand to hear it. But he says the fans want it."

RCA Label Group chairman Joe Galante agrees. "For us to argue about what country music is is a moot point," he says. "The people decide what country music is."

And, says Mercury Records president Luke Lewis, that audience is increasingly more sophisticated. "The days of hay bales are long gone," he says. "Everybody's got satellite dishes in their backyards now and home computers."

"People are much more [inclusive] now," Galante says. "The previous audience was the Opry audience. Our audience now is also in some cases the Sheryl Crow or Jewel audience, and it's an audience that is drawn as much to cable or video as to just music. It is a different marketplace out there, and we have to remember that we're in show business. We constantly have to entertain."

Lewis points to what he sees is a growing trend in Nashville. "Part of the correction that's under way," he says, "is that a lot of people here are saying 'We like. We had gotten to the point that we weren't even fans of our own music. Now, you're seeing music that executives themselves love coming out of labels like Sony here, and I think that's very encouraging.'"

FRESH-BREWED MUSIC

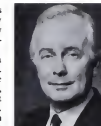
"We have to trust our instincts more," says Sony Music Nashville president Allen Butler. "That's one reason I started Monument Records and Lucky Dog Records here. We need to put out music that we ourselves love and believe in." MCA Nashville chairman Bruce Hinton is largely optimistic about what he sees ahead. "Sure, we have hills and valleys as far as country sales go," he notes, "but I think the industry is correcting itself right now as far as the music goes. Music that's being recorded in the studios here right now is showing that. We had to make our music fresher and better, and that's happening. I think there's no question in anyone's mind that country music by and large had gotten pretty stale. We had to address that, and I think we are addressing that."



Atlantic's Rick Blackburn



Mercury's Luke Lewis



MCA's Bruce Hinton



Sony's Allen Butler

THE RACE IS ON: YEAR-TO-DATE CHART STANDINGS

The recaps in this Spotlight offer a year-to-date preview of how the Year in Music standings look in the country categories. The recaps are based on performance on the Hot Country Singles & Tracks, Top Country Albums and Top Country Catalog Albums charts for the period from Dec. 7, 1996 (the beginning of the chart year), through the Aug. 30 issue.

Singles categories are based on an accumulation of Broadcast Data Systems detections for each week a song appeared on Hot Country Singles & Tracks. Album categories are based on accumulated units sales as compiled by SoundScan for each week a title appears on Top Country Albums.

Because of the inherent difficulty of combining disparate detections with album sales, a complex system of inverse points is used to determine the overall categories. This system is based on chart performance for each week a title appears on either the album or singles chart.

The information in these recaps was prepared by Wade Jesson with assistance from Anthony Colombo, Michael Cusson, Mary DeCroce and Jan Marie Perry.



LeAnn Rimes

Alan Jackson

Top Country Artists

Pos. ARTIST (No. Of Charted Albums & Singles) Label

1. LEANN RIMES (8) Curb
2. ALAN JACKSON (7) Arista Nashville
3. GEORGE STRAIT (11) MCA Nashville
4. DEANA CARTER (5) Capitol Nashville
5. REBA McENTIRE (7) MCA Nashville
6. TRACY LAWRENCE (6) Atlantic
7. TRACE ADKINS (4) Capitol Nashville
8. BROOKS & DUNN (6) Arista Nashville
9. VINCE GILL (6) MCA Nashville
10. KEVIN SHARP (3) 143/Napalm

Top Country Male Artist

ARTIST (No. Of Charted Albums & Singles) Label

1. ALAN JACKSON (7) Arista Nashville

Top Country Female Artist

ARTIST (No. Of Charted Albums & Singles) Label

1. LEANN RIMES (8) Curb

Continued on page 40

COUNTRY

Women's Work



Brooks & Dunn



Trace Adkins



Deana Carter



The Buffalo Club

CHARTS

Continued from page 29

Top Country Duo Or Group

ARTIST (No. Of Charted Albums & Singles) Label
BROOKS & DUNN (6) Arista Nashville

Top Country New Male Artist

ARTIST (No. Of Charted Albums & Singles) Label
TRACE ADKINS (4) Capitol Nashville

Top Country New Female Artist

ARTIST (No. Of Charted Albums & Singles) Label
DEANA CARTER (5) Capitol Nashville

Top Country New Duo Or Group

ARTIST (No. Of Charted Albums & Singles) Label
THE BUFFALO CLUB (3) Rising Tide



Top Country Labels

Pos. LABEL (No. Of Charted Albums & Singles)
 1 **MCA NASHVILLE** (50)
 2 **Curb** (50)

Continued on page 36

Female artists have asserted themselves in a major way, to the point that few knowledgeable country observers could deny that women writers and singers have provided the most exciting, dynamic and innovative country music of the past few years. What took so long?

BY CHET FLIPPO

They used to call them girl singers in country music, and not so long ago there used to be a quota system at the major Nashville country labels: only so many girls were allowed in at one time. They didn't exactly batter down the clubhouse doors, but women country artists have quietly asserted themselves in a major way to the point that few knowledgeable country observers could deny that women writers and artists have provided the most exciting, dynamic and innovative country music of the past few years. To establish a cliché, you've come a long way, Ms. Country Star, since you had to wear a gingham dress on stage, defer to men and curtsy after every song.

The women's revolution in country music has been gradual, from Maybelle Carter's pioneering lead guitar work to Patsy Cline's decisive independence and Dolly Parton's and Loretta Lynn's don't-tread-on-me songwriting. Still, the image of woman as victim lingered and in fact lingers in country but is effectively being supplanted by songs of independence, from "Independence Day" itself to "Better Things to Do," as well as songs of nurturing and love.

SoundScan proves that the movement is working: women artists' share of the country album market has increased from almost 19% in 1994 to almost 43% through the first half of 1997. The cadre of strong women performers has grown appreciably in the '90s; to name a few who have established significant audience bases, there are Reba McEntire, Shania Twain, Terri Clark, Martina McBride, Kathy Mattea, Trisha Yearwood, Faith Hill, Patty Loveless, Pam Tillis, LeAnn Rimes, Deana Carter, Wynonna, Tanya Tucker, Loretta Morgan and such newcomers as Lee Ann Womack and Sara Evans. They are also significantly identifiable voices, a problem that has wracked the dwindling surge of male hat acts who seem indistinguishable from each other.

THE MARKET SENDS A MESSAGE

The modern era of the woman country artist has a complex history, with many artists and writers contributing. McEntire, with her strong songs of women's identities, obviously was the bridge between Parton and Lynn and the emerging women artists of today. The Judds were a significant addition.

The artist roster at Mercury Records in Nashville is an interesting case study. "Four years ago, when [A&R director] Keith Stegall came on board," says Mercury president Luke Lewis, "Shania's big album was being recorded, we signed Terri Clark, we had Kim Richey and Kathy Mattea, and all of a sudden our roster was 40% women. That went against Nashville's grain. We wondered: Are we crazy? Four years later, it turns out they were all good calls, for different reasons. Every woman we signed had a more distinctive musical

message than did the men we were looking at. It was not our wisdom.

Shania had a much better sense of her audience and a vision for her market—with her videos—than we did. And she was right on the mark. I think women like her and Terri Clark opened the industry's eyes. I think we as an industry were mired in tradition and were a little too comfortable and thought we understood the core audience a little better than we do."

HOLDING RIMMERS

Women performers today see their influence firsthand. Pam Tillis says, "Last weekend, I was running around with a fan who has been to so many shows that I've gotten to know her personally. And she said to me, 'I like music that moves me and I like music where your song puts my experience and my emotions into words better than I could.' That's my job: to hold up that

mirror up to people so that they can see that they're not alone."

Terri Clark says she regularly hears from fans who say, "Oh, that song is me; that describes me."

Tillis, who is also beginning to produce artists, says that record production is one frontier that women still face. That's where their relative absence is really noticeable, she says, adding that "Women are leaned on for A&R purposes, but they're not in as many positions of power as they could be. I see it more on the business side than on the creative side. On the creative side, I think the glass ceiling's been shattered. Because it's a product-driven business, and women artists have so much to offer today. That's a victory that's been won."

Clark says she sees the new revolution with women starting with Shania Twain, but says it's not limited to country. "It's going on everywhere," she says. "You look at Jewel and Sheryl Crow and Sarah McLachlan and this Lilith tour thing. I think we need to do a country-music Lilith tour. It's everywhere, but in country it started with Shania, and people just realized that women were doing some of the most innovative, fresh-sounding stuff. I've been in Nashville for 10 years banging on doors and I heard over and over that 'We have our token female.' Now, we're writing for the times and we're singing for the times and women are relating to that, to that stronger point of view."

REAL LIFE ISSUES

The best thing about country, says Trisha Yearwood, is that it's always been about real life. "That's what I've always liked about country music," she explains. "When I started in 1990, Reba was the queen and paved the way and showed that women could sit tickets and records. That independence hit Nashville last for women, but when it hit, it really hit. Every song I sing doesn't have to say, 'Oh I'm invincible,' but music can be something that makes you feel stronger and it can be something you can commiserate with. With all the changes country has gone through, it's still about life. I think it's gotten to where now it's not a male-female issue anymore." ■



Shania Twain



Trisha Yearwood



Pam Tillis



Disarmingly independent: Patty Loveless

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Breaking It Up Abroad: What Nashville Needs To Do

What is the potential for American country music around the world? Billboard posed the question to Cindy Wilson, who has over 12 years' experience in the international marketplace. A former VP of international for Capitol Nashville, she is now head of Wilson & Associates, an international music marketing, management and television-distribution company based in Nashville.

The international market is the most obvious area of future growth for country music. Country sales outside the U.S. are still small as a percentage of overall sales, but there are markets that are beginning to open up to country. However, the industry needs to go beyond what has been the typical strategy if it is to realize any substantial growth abroad.

One of the markets opening up for American country music is Australia. LeAnn Rimes, Garth Brooks, Shania Twain and Alan Jackson have all seen platinum (70,000 units) and multi-platinum sales success there recently. A growing local country-music industry in Australia has provided a natural base for U.S. country music. Country Music Television (CMT) has established a foothold and is carried by both of the major cable and satellite systems in Australia. As pay television expands, the continued presence of CMT should go a long way to increase exposure for country, especially as a vehicle to reach the non-rural audience. LeAnn Rimes and Garth Brooks have both had very successful tours in Australia, and plans are in place for several other country superstar artists to tour the market in 1989.

BBC MEETS CMA

In the U.K., country music is widely viewed by the industry as niche music. This year, country gave the first signs of expanding its media exposure into the mainstream. In January, BBC 2 aired a full evening of country music with "Country Night," which did very well in the ratings. The Country Music Association (CMA) awards show hopes to continue to increase its ratings on BBC 2, with Rory McGrath featured as a U.K.-based host this year. The year also saw the first performance by a country artist on the "Lottery Show," with Wynonna securing this highly coveted TV opportunity.

Ireland played host this year to one of the biggest live country events ever to take place outside the U.S. Garth Brooks' unprecedented success in Ireland (a country where he has sold more than 700,000 albums) was further galvanized by three sold-out concerts at Dublin's Croke Park soccer stadium. Plans are also under way for a country festival to take place next spring in conjunction with a Pro-Am golf tournament in Galway, which is expected to attract some of

Continued on page 30

WHAT BECAME OF THE CLASS OF '89?

Most of the talents behind country's last big breakthrough are prospering almost a decade later. Does the current crop of contenders have what it takes to remain in it for the long haul?

BY DEBORAH EVANS PRICE

When the music history books are written, one thing everyone will agree on: that 1989 was a great year for country music. Songs like "Better Man," "Country Club" and "If Tomorrow Never Comes" dominated the charts, and it was the year fans were introduced to such future stars as Garth Brooks, Alan Jackson, Mary Chapin Carpenter, Travis Tritt, Lorie Morgan and Clint Black. So what is it that made the Class of '89 so special? Does the current crop of contenders have what it takes to remain in it for the long haul? Has the environment changed or is the game still the same?

These are questions an ever-increasing number of Nashville labels are struggling with as they try to break and develop new artists. With the proliferation of labels, each with its own roster, exponentially raising the number of acts jockeying for chart position, it's no wonder new acts are finding it difficult to get a foothold.

RCA Label Group chairman Joe Galante is among those on Music Row who've observed the winds of change. "Our biggest problem is that there's too much product going into the same pipeline," he says. "The reality is that probably at that time our standards were higher. When you mention those names [Brooks, Jackson, Black, Tritt], they all have catalogs. Every one of them is a greatest-hits album that's sold in the millions. We were focused on careers and artists, not on songs."

THE EDUCATION OF CLINT

In Billboard's 1989 "Year In Music" wrap-up, Clint Black was lauded as the "year's miracle child," as his first two singles—"Better Man" and "Killin' Time"—went to No. 1 on the Billboard Top Country Singles chart. He made headlines opening for K.T. Olin at Carnegie Hall, and his album was certified gold within five months of its release. Black has managed to continue his success with 10 No. 1 singles, four platinum albums, a double platinum disc and that auspicious debut album, "Killin' Time," which is triple platinum.

"I went into it wide-eyed, thinking I'm just going to go in there and make hit records," Black recalls. "Once I did that, I got an education in just how hard it is to do that, even back then. But I think it's a lot tougher now than back then, because then we had six or eight headline acts that could go and headline arenas, and now we're looking at 30 or 25 maybe. Now there are a lot more record companies putting out a lot more records, and that makes it harder to be noticed."

As to what he attributes his longevity, Black answers, "A lot of people have worked real hard on my behalf, and I've worked real hard to keep myself in songs. I think songs are first. I also have a lot of good people around me that keep me in touch with the fans and with people in radio who've been so supportive."

ALWAYS THE SONG

Building careers, not just having a hit record, was on the top of the agenda in 1989, and everyone agrees songs are the cornerstone for building a successful career. Ariana Nashville



RCA's Joe Galante

opened its doors in 1989 and released its first single in October 1989, Alan Jackson's "Blue Blooded Woman." Ariana Nashville president Tim DuBois says it was a variety of factors that led him to sign Jackson, but it was his songwriting ability that was the biggest drawing card. "Alan had a wonderful pure country voice, but most importantly he was a great songwriter," DuBois explains. "Of course, his long blond hair and good looks didn't hurt, but it was really his remarkable ability to communicate through songwriting that hooked me."

Atlantic president Rick Blackburn agrees that great songs are key in an act's success. "It's always about a song," he says. "There's nothing prophetic about that. I don't know how else to say it. It's about a song, and it's not going to change. But if you have 30 labels and 10 artists per label—and I'm just picking numbers out of the air—that's 300 artists in the universe, and if they all provide one album a year, that's 3,000 songs. If you look at it by sheer numbers—and a lot of times some of those songs are put in hold for a long period of time—it has a way of drying up what's available when you go to cut. That's a big factor. It makes it much harder for people to get a career song."

Blackburn also says career songs have "nothing to do with chart position" because the public isn't aware of chart positions, just the impact of the song. "Time Marches On" is a career song for Tracy Lawrence like that, says 3,000 songs.

Michael Montgomery, he says, "Those songs don't come in the door every day, and there's a lot more competition for those songs today than there was in 1989 or 1990."

Blackburn says that's why he chooses to focus on a smaller roster. Others agree the cutting back on the amount of product in the pipeline would be beneficial to all concerned. "We need to practice birth control here, planned parenthood," Galante says. "We have all these kids and we have no place to put them. We have to be careful."

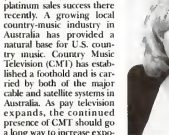
Galante also says one of the reasons artists from the Class of '89 have endured is because they came up "through the system." They prepared for a long-term career by getting a good foundation working in clubs, singing demos and getting solid experience before they ever signed a contract. That's not the case with many of today's newcomers.

BUDGETS AND BRANDING

Everyone advocates a change, but it doesn't seem to be happening in the industry any time soon. "I think when enough record companies have lost enough money putting out records that never go anywhere, or if they build up an artist only to find that they can't keep them going, I think over time they're going to pull back," Black says. "When you've got so many record companies and each of them has 15 to 25 artists, there's no way they can give the proper amount of attention to every one of those artists. If they don't find the success they're looking for, they're going to cut back on the number of records they put out and artists they sign. That's what I see as the big change that's got to be on the horizon."

Blackburn says that Atlantic's focus is on building careers. "I look at artists as brand identification, and I mean that in an

Continued on page 32



Cindy Wilson



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CMA NOMINEES



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Eddie Bayers



Bellamy Brothers



Garth Brooks



Deana Carter



Terri Clark



Paul Franklin

Chris Farren



Alan Jackson



Kathy Mattea



The Mavericks



Ricochet



George Strait



Randy Thomas



Sawyer Brown



Bryan White



Lee Ann Womack



Trisha Yearwood

ENTERTAINER OF THE YEAR: GARTH BROOKS. ALAN JACKSON. GEORGE STRAIT • MALE VOCALIST OF THE YEAR: ALAN JACKSON. GEORGE STRAIT. BRYAN WHITE • FEMALE VOCALIST OF THE YEAR: DEANA CARTER. TRISHA YEARWOOD • HORIZON AWARD: TRACE ADKINS. DEANA CARTER. TERRI CLARK. LEE ANN WOMACK • VOCAL GROUP OF THE YEAR: DIAMOND RIO. THE MAVERICKS. RICOCHET. SAWYER BROWN • VOCAL DUO OF THE YEAR: BELLAMY BROTHERS. ALBUM OF THE YEAR: CARRYING YOUR LOVE WITH ME. GEORGE STRAIT: DID I SHAVE MY LEGS FOR THIS?. DEANA CARTER: EVERYBODY KNOWS. TRISHA YEARWOOD: EVERYTHING I LOVE. ALAN JACKSON • MUSICIAN OF THE YEAR: EDDIE BAYERS (DRUMS). PAUL FRANKLIN (STEEL GUITAR). BRENT ROMAN (GUITAR) • SINGLE OF THE YEAR: "ALL THE GOOD ONES ARE GONE". BILLY JOE WALKER, JR.: "CARRIED AWAY". GEORGE STRAIT: "ONE NIGHT AT A TIME". GEORGE STRAIT: "STRAWBERRY WINE". DEANA CARTER, CHRIS FARRIN • VOCAL EVENT OF THE YEAR: "YOU'VE GOT A FRIEND IN ME". KATHY MATTEA • SONG OF THE YEAR: "ALL THE GOOD ONES ARE GONE". BOB MC DILL: "BUTTERFLY KISSES". RANDY THOMAS • MUSIC VIDEO OF THE YEAR: "455 ROCKET". KATHY MATTEA: "EVERY LIGHT IN THE HOUSE". TRACE ADKINS: "STRAWBERRY WINE". DEANA CARTER



Diamond Rio



Bob McDill



Brent Rowan



Billy Joe Walker Jr.



ASCAP



COUNTRY MUSIC
PUBLISHER
OF THE YEAR



Larry
Boone



Lee Ann
Womack



Greg Holland



Tracy
Lawrence



Sara
Evans



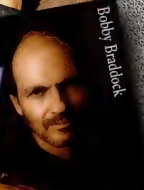
Gretchen Peters



Billy
Lawson



Rhett
Akins



Bobby Braddock



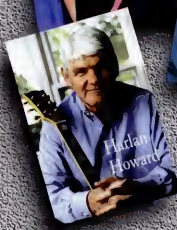
Regina Regina



James
House



Wade
Hayes



Harlan
Howard



Bill
Anderson



Niki Nelson



Joe
Diffie

24
CONSECUTIVE
YEARS

SONY/ATV TREE

COUNTRY

CHARTS
Continued from page 42

- 3 CAPITOL NASHVILLE (35)
- 4 ARISTA NASHVILLE (33)
- 5 MERCURY (31)
- 6 ATLANTIC (24)
- 7 EPIC (25)
- 8 BNA (25)
- 9 WARNER BROS. (27)
- 10 RCA (25)

Top Country Marketing Labels

- Pos. MARKETING LABEL (No. Of Charted Albums & Singles)**
- 1 MCA NASHVILLE (50)
 - 2 CURB (40)
 - 3 CAPITOL NASHVILLE (35)
 - 4 ARISTA NASHVILLE (35)
 - 5 RCA (36)

Top Country Albums

- Pos. TITLE—Artist—Label**
- 1 BLUE—LeAnn Rimes—Curb
 - 2 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol Nashville
 - 3 UNCHAINED MELODY/THE EARLY YEARS—LeAnn Rimes—Curb
 - 4 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
 - 5 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
 - 6 EVERYWHERE—Tim McGraw—Curb
 - 7 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
 - 8 THE GREATEST HITS—Clint Black—RCA

- 9 BORDERLINE—Brooks & Dunn—Arista Nashville
- 10 BLUE CLEAR SKY—George Strait—MCA Nashville

Top Country Album Artists

- Pos. ARTIST (No. Of Charted Albums) Label**
- 1 LEANN RIMES (2) Curb
 - 2 GEORGE STRAIT (4) MCA Nashville
 - 3 DEANA CARTER (1) Capitol Nashville
 - 4 ALAN JACKSON (2) Arista Nashville
 - 5 TIM MCGRAW (3) Curb
 - 6 REBA MCGENTIRE (3) MCA Nashville
 - 7 CLINT BLACK (2) RCA
 - 8 BROOKS & DUNN (2) Arista Nashville
 - 9 KEVIN SHARP (1) 143/Asylum
 - 10 JOHN MICHAEL MONTGOMERY (2) Atlantic

CURB
NASHVILLE

Top Country Album Labels

- Pos. LABEL (No. Of Charted Albums)**
- 1 CUMB (17)
 - 2 MCA NASHVILLE (17)
 - 3 CAPITOL NASHVILLE (13)
 - 4 ARISTA NASHVILLE (13)
 - 5 MERCURY (13)

Top Country Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)**
- 1 CUMB (13)
 - 2 MCA NASHVILLE (22)
 - 3 CAPITOL NASHVILLE (11)
 - 4 ARISTA NASHVILLE (15)
 - 5 RCA (19)



Tim McGraw

Top Country Singles

- Pos. TITLE—Artist—Label**
- 1 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
 - 2 ONE NIGHT AT A TIME—George Strait—MCA Nashville
 - 3 ON THE VERGE—Colin Rayo—Epic
 - 4 RUMOR HAS IT—Clay Walker—Grant
 - 5 (THIS AIN'T) NO THINKIN' THINGS—Trace Adkins—Capitol Nashville
 - 6 BETTER MAN, BETTER OFF—Tracy Lawrence—Atlantic
 - 7 SAD LOOKIN' MOON—Alabama—RCA
 - 8 A LITTLE MORE LOVE—Vince Gill—MCA Nashville
 - 9 I'D RATHER RIDE AROUND WITH YOU—Reba McEntire—MCA Nashville
 - 10 I LEFT SOMETHING TURNED ON AT HOME—Trace Adkins—Capitol Nashville

Top Country Singles Artists

- Pos. ARTIST (No. Of Charted Singles) Label**
- 1 ALAN JACKSON (5) Arista Nashville
 - 2 GEORGE STRAIT (7) MCA Nashville
 - 3 TRACY LAWRENCE (4) Atlantic
 - 4 REBA MCGENTIRE (4) MCA Nashville
 - 5 LEANN RIMES (6) Curb
 - 6 TRACE ADKINS (3) Capitol Nashville
 - 7 DEANA CARTER (4) Capitol Nashville
 - 8 JOHN MICHAEL MONTGOMERY (4) Atlantic
 - (1) Warner Bros.
 - 9 VINCE GILL (3) MCA Nashville
 - 10 TRACY BYRD (3) MCA Nashville

A WISE PERSON ONCE SAID
WE'D ALL BE A BETTER MAN, BETTER OFF
IF WE WERE IN LOVE
AND NOT WORRIED ABOUT THE LITTLE THINGS
EXCEPT HOW YOUR LOVE MAKES ME FEEL



KEN ALPHIN
MICHAEL DULANEY
BILLY HENDERSON
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JERRY KILGORE
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Continued on page 48

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Mojo On Me”

(with Naomi Judd and featuring Kenny Wayne Shepherd)
and

“We Can’t Unmake Love”

(duet with John Berry)



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COUNTRY

CHARTS
Continued from page 46

Top Country Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (33)
- 2 CAPITOL NASHVILLE (24)
- 3 CURB (33)
- 4 ARISTA NASHVILLE (20)
- 5 EPIC (19)

MCA.
NASHVILLE

Top Country Singles Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (34)
- 2 CAPITOL NASHVILLE (24)
- 3 ARISTA NASHVILLE (20)
- 4 CURB (27)
- 5 EPIC (19)



Top Country Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI BLACKWOOD, BMI (23)
- 2 WARNER-BANERLANE, BMI (27)
- 3 BENNETT, BMI (4)

- 4 SONY/ATV TREE, BMI (30)
5 MCA, ASCAP (11)
6 MAYPOP, BMI (8)
7 EMI APRIL, ASCAP (15)
8 SONY/ATV CROSS KEYS, ASCAP (21)
9 IRVING, BMI (11)
10 WB, ASCAP (18)

Top Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (43)
- 2 WARNER-BANERLANE MUSIC (62)
- 3 SONY/ATV MUSIC (46)
- 4 WINDSWEPT PACIFIC MUSIC (20)
- 5 ALMO MUSIC (19)

Top Country Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (27)
- 2 KATHY STRALL (15)
- 3 CHRIS FARREN (9)
- 4 JAMES STROUD (25)
- 5 DOUG JOHNSON (9)
- 6 DON COOK (18)
- 7 SCOTT McHENRICKS (7)
- 8 CHUCK HOWARD (12)
- 9 BARRY BECKETT (11)
- 10 CSABA PETOCZ (5)



Tony Brown

Top Country Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 VINCE GILL (4)
- 2 STEPHONY SMITH (5)
- 3 RICK BOWLES (5)
- 4 MARK D. SANDERS (7)
- 5 MATRACA BERG (5)
- 6 CRAIG WILKMAN (5)
- 7 HUGH PRESTWOOD (2)
- 8 TOM T. HALL (2)
- 9 ALAN JACKSON (2)
- 10 TIM NICHOLS (4)



Vince Gill

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the bigger names in country music.

BRAZILIAN COWBOYS

Brazil is another growth market for country music. The major Brazilian country artists typically sell more than a million albums on each release. There is a lifestyle in Brazil that is compatible with country music. This includes an annual rodeo circuit in the state of São Paulo, culminating in the Barretos rodeo, which draws more than 1.2 million people over a 10-day period. Brazilian rodeo fans, coming from a high socio-economic sector, have created a multi-million dollar local country-music industry.

Some of the most popular U.S. country artists in Brazil include Garth Brooks, Shania Twain and Billy Ray Cyrus. Brooks has experienced the most success at radio, with a No. 1 song on the Radio Link Top 40 chart, resulting in total album sales of more than 100,000 units. Twain has had the benefit of being included in a compilation that was released in conjunction with a very popular soap opera on TV Globo. Cyrus toured Brazil in July. A duet with the multi-platinum-selling Brazilian country duo Chiquinho & Xororó is included on the Brazilian release of Cyrus' new greatest-hits album. Cyrus sold more than 25,000 units on a previous album, and PolyGram is hoping to well exceed those sales on the current release.

The live scene in Brazil for Nashville artists is picking up, with an increasing number of U.S. country acts touring this year. Country Music Television (CMT) in Brazil was established last year and experienced enormous growth. The service features primarily U.S. country music but also includes both Brazilian country and rodeo programming. CMT Brazil's research has shown that the fans, while more familiar and comfortable with the local music, are very enthusiastic about the U.S. country artists.

With all of the encouraging signs from these markets, country music still faces several obstacles to significant growth outside the U.S., most notably a lack of radio airplay.

The fact is that much of Nashville's music is made for U.S. country radio and therefore has instrumentation and lyrics that limit it to this format. However, there are a number of artists and songs that fit very comfortably in the adult-contemporary format. International label executives have to keep an open mind and listen to their company's country releases for songs that transcend the format. Often a limited perception of what country is becomes a self-fulfilling prophecy.

AIRPLAY AND ALBUM GRAPHICS

While much of Nashville's music is locked into the country radio format, there are tracks that have the potential for airplay outside the U.S. Nashville is home to some of the best songwriters in the world, which is

Continued on page 22

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LENORA GRAY FRED A BUDDY MAX MICHAEL SENKIW WALLY JONES

Buddy Max, America's Singing Flea Market Cowboy, receiving World Hall Of Fame Award from International Biographical Centre Cambridge, England at Cowboy Junction Country Music Show, Sunday Feb. 2, 1997 as presented by Michael Senkiw, then read over Radio WLBE. Congratulated by Stephen J. Schurdell, President of WGUL-WINW, Inverness, FL on Friday Feb. 7, 1997, announced over radio station WKFL Bushnell, FL, and read by Henry Furhmann, President and General Manager of WKFL. Wednesday July 23-30, 1997 award shown over Cable TV, Channel 7 QPI Adolphia, Inverness, Fla. Notice Buddy Max holding award and gold medallion while Professor Michael Senkiw reads the Proclamation with Blessings from the Queen. Great Hall Of Fame - Cowboy Junction in Hollywood, Nashville, in every state. It was said, World Who's Who Hall Of Fame is the greatest in the whole world, International Biographical Centre, Cambridge, England. Buddy Max was inducted into the Hall Of Fame among five hundred participants for his songs, recordings and services to Country Western Bluegrass music. Other Cowboy Junction stars at the ceremony were Chuck Puckett, Maxine Griffiths, Woody Faltinowski, Lea Vargason, Bill Gray, Troy Halliday, Doc Michael, Jay Bennett, Bruce Burrows, Evelyn Wydeck, Martha Dewese, Barbara Haloray, Annie Jane De-ago and hundreds of people who attended.

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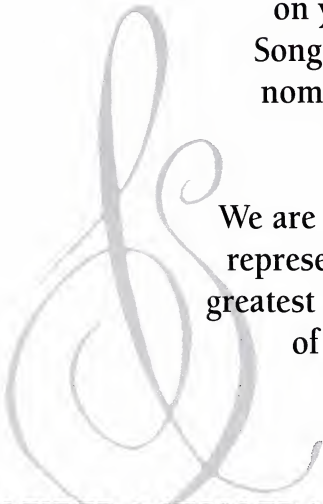
Orange Blossom Special, My Thought And My Love, If It's Country Music It's For Me,
 That Old Fishing Hole, Lady From Chicago, Lonesome George, When The Whip-Poor-Will Calls,
 Lisa, Curve In Lecanto, Gypsy Girl, When Jesus Came To Our Home,
 Cheese Eating Flea Market Cowboy, Feel The Power, Take Me Back To The West Virginia Hills,
 Jessie's Prayer, etc.

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Randy Poe, President

BREAKING IT UP ABROAD

Continued from page 30

evidenced by the recent success of such pop hits as "Change The World" and "Butterfly Kisses." One recent example of a crossover track is the Martina McBride/Jim Brickman duet "Valentine," which had significant success at AC radio in the U.S. BMG will be targeting this track on Martina's international release later this year. The right recording of the right song will be what moves Nashville's music to the next level of sales outside the U.S.

Nashville artists need to look at other strategies that will increase their chance of airplay outside the U.S. These include remixes, the recording of additional tracks for international release and duets with local artists. The success of Shania Twain in Quebec can be traced to a remix of "I'm Outta Here." The coming year should see an increase in the number of artists recording duets with international artists.

Soundtracks have provided other good opportunities, such as the release of the Trisha Yearwood single on the "Con Air" soundtrack.

In addition to making some efforts to customize the music to the international market, Nashville also needs to look at its imaging. Album covers, photos and videos often need to be created specifically for the international market. Changing an often very outdated perception of country artists and their music is critical to its future international success. ■

CLASS OF '88

Continued from page 42

affectionate way. I don't mean to imply that artists are like a bar of soap," he says. "We are in the process of trying to develop a name for Neal McCoy, where it's a brand name, and that takes awhile. It doesn't happen overnight, and you need career songs."

Galante says building another strong class of country artists the audience can identify with is essential to country's future. "We depend on 12 releases a year to make 70% of the billing in this industry," he says. "We hope for the star to come along and save us, and it's not about a star. It's about having 'The Class.' That's what made country music so strong in those following years: you had a class [of artists]. It was Vince. It was Alan. It was Garth. It was Travis. It was Clint Black. And there was a consistency of product that followed that. Each one of those guys is a unique singer and has a unique approach. When we get back to that, I think we're going to be just fine. But when we sit here and play three versions of 'Butterfly Kisses' and jump on this song that nobody else has ever heard of just because it generates phones and there's no artist behind it... I don't have to name everything that's gone on where we've just jumped on cuts and nothing else has come out of it. We're not top 40. We're supposed to be a format that has artists people relate to." ■

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Country Artist
#1 TOP
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#1 TOP
Country Album Artist



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#1 TOP
Country Single
"It's Your Love"
#1 Album
Billboard Chart,
11 Consecutive weeks



Junior Brown



Wynonna



Lyle Lovett



Jeff Carson



Hank Williams Jr.



Sawyer Brown



Jo Dee Messina



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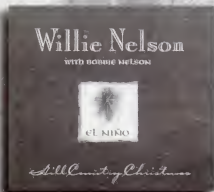
El Niño

Away In A Manger

Joy To The World

Little Town Of Bethlehem

Here Comes Santa Claus



Pretty Paper

Hark! The Herald Angels Sing

Silent Night

Deck The Halls

White Christmas

El Niño (instrumental)

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Hot Latin Tracks™

WEEK	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				COMPILATED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST MUSIC MONITORING SERVICE (BMM) AND MUSIC MONITORING SERVICE (MMS) ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK	PRODUCER (CONDUCTOR)
				No. 1	
1	1	1	9	LUIS MIGUEL	• POR DEBAJO DE LA MESA
2	2	3	17	JUAN GABRIEL	TE SIGO AMANDO
3	3	24	3	CRISTIAN	LA VUELTA DEL VIENTO
4	4	2	9	ENRIQUE IGLESIAS	ME ENTE
5	5	—	2	ALEJANDRO FERNANDEZ	• TE SIGO AMANDO
6	4	13	10	JORGE	• DESESPERADAMENTE ENAMORADO
7	13	8	4	OLG	LA QUERO A MORIR
8	7	7	22	JUAN GABRIEL/ROCIO DUCAL	EL DESTINO
9	6	13	13	MARCO ANTONIO SOLIS	MI ULTIMO ADIOS
10	10	2	2	VICTOR MANUEL	HE TRASTO
11	14	15	4	LOS TUKANES DE TIJUAN	• EL VERDAD
12	8	5	8	FRANCIE NEGRO	HOY ME HE VUELTO A ENAMORAR
13	15	13	12	BANCA EL RECOLO	• QUE SIENTO ESTOY SIN TI
14	12	14	5	CHICHÍ PERALTA + SON FAMILIA	• AMOR NARTICO
15	18	23	5	FELY	LAS LAGRIMAS DE MI ALMOHADA
16	11	9	14	GLORIA ESTEFAN	• ESTE DIA A LA VUELTA DEL VIENTO
17	16	11	12	LOS TEMERARIOS	• ACEPTA MI ENFERM
18	19	10	8	LOS TIIGRES DEL NORTE	JEFE DE JEFE
19	26	17	25	LOS TEMERARIOS	• YA ME FUE PARA SIEMPRE
20	28	21	6	CHAYANE	TAL VEZ ES AMOR
21	17	19	8	VICENTE FERNANDEZ	ESTAN DE AMOR
22	NEW	1	1	GRUPO HEAVY	• ENAMORADO
23	22	25	10	JUAN GABRIEL/ROCIO DUCAL	LA LUTOMBER
24	RE-ENTRY	12	1	THALIA	• AMOR A LA MEXICANA
25	25	31	3	EDITA NAZARIO	NO TE PIDO MAS
26	29	—	2	TONO ROSARIO	• SEGUIRE
27	NEW	1	1	PRISCILA Y SUS BALAS DE PLATA	NO SE SI ES AMOR
28	33	28	11	BANCA EL LIMON	QUE SE TE OLVIDO
29	RE-ENTRY	6	1	LORENZO ANTONIO	NO QUIERE QUE TE QUEIRA
30	35	—	13	BANGA MAGUEY	PERO TE AMO
31	31	30	11	INTOCABLE	VIVIR SIN ELLAS
32	10	12	4	BACKSTREET BOYS	• PLAYING GAMES (WITH MY HEART)
33	NEW	1	1	GRUPO ESTERNO	• SOLO TU
34	30	29	9	VICTORIA	• QUIERERA
35	36	26	17	MOJADO	• MOTIVOS
36	NEW	1	1	ALEJANDRO FERNANDEZ	• QUE BUENO
37	38	—	7	LOS MISMO	• AMAME
38	34	40	3	SERGIO VARGAS	• QUE TE HAS CREIDO
39	NEW	1	1	LIBERACION	• FUI CULPABLE
40	21	16	4	LOS HURACANES DEL NORTE	• SUFRO POR AMARTE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
25 STATIONS	23 STATIONS	69 STATIONS
1 LUIS MIGUEL	1 JUAN GABRIEL	1 MARCO ANTONIO SOLIS
2 CRISTIAN	2 JUAN GABRIEL	2 MARCO ANTONIO SOLIS
3 ENRIQUE IGLESIAS	3 ENRIQUE IGLESIAS	3 ENRIQUE IGLESIAS
4 ALEJANDRO FERNANDEZ	4 ALEJANDRO FERNANDEZ	4 ALEJANDRO FERNANDEZ
5 JUAN GABRIEL/ROCIO DUCAL	5 JUAN GABRIEL/ROCIO DUCAL	5 JUAN GABRIEL/ROCIO DUCAL
6 JUAN GABRIEL/ROCIO DUCAL	6 JUAN GABRIEL/ROCIO DUCAL	6 JUAN GABRIEL/ROCIO DUCAL
7 ENRIQUE IGLESIAS	7 ENRIQUE IGLESIAS	7 ENRIQUE IGLESIAS
8 ALEJANDRO FERNANDEZ	8 ALEJANDRO FERNANDEZ	8 ALEJANDRO FERNANDEZ
9 JUAN GABRIEL/ROCIO DUCAL	9 JUAN GABRIEL/ROCIO DUCAL	9 JUAN GABRIEL/ROCIO DUCAL
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20 JUAN GABRIEL/ROCIO DUCAL	20 JUAN GABRIEL/ROCIO DUCAL	20 JUAN GABRIEL/ROCIO DUCAL



by John Lannert

JULIOS BIG SEPTIMO: Viewed from both personal and professional perspectives, September 1997 is one month Julio Iglesias is not likely to forget any time soon. The month got off to a rousing start for the Columbia/Sony superstar Sept. 4 when he walked prominent Miami radio DJ Betty Pino down the aisle as the best man at her wedding. Pino was one of the first radio personalities in the U.S. to back Iglesias when he launched his career in the mid-'70s.

On Sept. 7, Iglesias' longtime companion Miranda Rinsburger gave birth to their son, Michael Alexander. That same day, Iglesias received a special MIDEM Award during a ceremony that kicked off the festival's Latin America and Caribbean trade fair.

On Sept. 8, Spanish artists' society SGAE honored the singer with the La Medalla De Oro De SGAE, given to Iglesias to commemorate his recording career.

That same day, at ASCAP's fifth annual El Premio ASCAP the performance rights society awarded its most prestigious trophy, the Pied Piper Award, to Iglesias. The Spanish crooner was the first Latino to receive the lifetime achievement award.

Hosted by EMI Latin actor/singer Carlos Ponce, El Premio ASCAP took place at Miami Beach's Club Tropical. Sony Discos Tejano act La Mafia performed the song of the year, "Un Millón De Besos." Famed Latino-influenced rock act War performed a Spanish rendition of its classic "Low Rider."

Artists & Music

As for Iglesias, he will top off the month on Tuesday (23) when he celebrates his 54th birthday.

MIDEM HITS LATINO JACKPOT: Trade fair specialist REED MIDEM's initial foray into Latin America was a smashing success, as more than 5,300 delegates turned out Sept. 8-11 for MIDEM's Latin America and Caribbean Music Market, held at the Miami Beach Convention Center. According to Xavier Roy, executive director of Reed MIDEM, there were 526 exhibitors operating in 303 booths that occupied 11,672 square feet of space.

North America accounted for the largest contingent of companies (548), followed by Europe (418) and Latin America and the Caribbean (368). In addition, 190 acts performed in 25 shows.

"This first event far exceeded our expectations and really underscored the need for this type of fair," says Roy, who adds that "we hope to increase the Latin American participation next year."

He adds, "This year's event broke even, which is good for the first year." The budget for the event was 13 million French francs, or about \$2.2 million.

Roy notes that the only "false note" sounded at the trade fair was the absence of Cuban artists and music industry figures. A Dade County, Fla., resolution prohibits companies that organize events with the county from doing business with firms that have business ties to Cuba.

Roy is hopeful that the Cuba issue can be resolved. Besides, he notes, Cuban product was being displayed at the fair and Cuban music industry professionals were in attendance.

"The local authorities have been very helpful," says Roy. "They have been a little bit flexible with those Cuban products. Really, for me and my clients, Miami Beach is the right choice. Miami can be the hub of Latin and Caribbean music, and MIDEM confirmed the vitality of the industry in these regions."

(Continued on next page)

THALIA

AMOR A LA MEXICANA



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THE Billboard Latin 50

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

POS	WEEKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
	1	6	*** No. 1 *** LUIS MIGUEL, WEA LATINA 15738 5 weeks at No. 1	ROMANCES
		5	*** GREATEST GAINER ***	
2	2	5	GIPLY KINGS MCA/UNIVERSAL 17554/50	COMPAS
3	3	13	CHARLIE ZUA SINGLOR 87136/5091	SENTIMIENTOS
		4	*** HOT SHOT DEBUT ***	
4	NEW	1	INDIA THE TORIGS OF THE NORTH	SORIRE EL REYES
5	5	14	LOS TUCANES DEL NORTE FONDORA 86713	JEFE DE EFESO
6	4	33	ENRIQUE IGLESIAS FONDORA 00053	VIVIR
7	7	21	LOS TUCANES DE TUAJANA FINE LATIN 56822	TUCANES DE ORO
8	6	48	GRUPO LIMITE FONDORA LATINA 53332	PARTIDEMOS EL ALMA
9	8	45	JULIO IGLESIAS COLUMBIA 67695/520	TANGO
10	8	20	JUAN GABRIEL, ROCIO DURCAL AMOLA 87018/5091	JUNTOS OTRO VEZ
11	10	11	THALIA FINE LATIN 5787	AMOR A LA MEXICANA
12	NEW	1	CARLOS VIVES FINE LATIN 5582	TENGO FE
13	NEW	1	GRUPO EXPERIMENTAL FONDORA 1950	NARCO CORRIDOS 2
14	12	33	FEY SONY LATIN 82355/5091	TEJANA LA ROCHE
15	12	38	WENDY ARISTIZABAL AMOLA 15237-180	TE SIGO AMANDO
16	10	32	SHAKIRA SONY LATIN 82355/5091	PIES DESCALZOS
17	17	15	VICTOR MANUELLE SONY TROPICAL 82334/5091	A PESAR DE TODO
18	14	5	DILGO SONY TROPICAL 82334/5091	SWING ON
19	14	4	LAURA FLORIS UNIVERSAL 40054	ME QUEDÉ VACA
20	10	27	VICENTE FERNANDEZ SONY DESAFIO 82355/5091	ESTATUILLAS DE MARFIL
21	15	5	JENNIFER & LOS JETZ FINE LATIN 5537	JENNIFER
22	20	38	ALFONSO FERNANDEZ SONY DESAFIO 82355/5091	MUY DENTRO DE LA CORONA
23	21	15	ENRIQUE IGLESIAS FONDORA 00053	ENRIQUE IGLESIAS
24	16	3	MAZZ FINE LATIN 28654	AL PHENTE DE TODOS
25	21	21	LOS TUCANES DE TUAJANA FINE LATIN 56822	TUCANES DE PLATA
26	25	13	INTOCABLE FINE LATIN 5654	IV
27	35	14	ALABINA APTOR PLACE 4004	ALABINA
28	24	13	GRUPO BRENDS DISA 57594/5091	AS ES EL AMOR
29	25	29	OLGA TANHON WEA LATINA 18713	LEVEMOS CONTIGO
30	25	29	OLGA TANHON WEA LATINA 18713	LEVEMOS CONTIGO
31	RE-ENTRY	1	TONO ROSARIO AMOLA LATINA 39730	SEGUIRE
32	6	2	BANDA EL RECODO COLUMBIA 17538	DE PARRANDA CON LA BANDA
33	NEW	1	CHUCHI PERALTA + SON FAMILIA COLUMBIA 20881	PO' TRO HOT
34	28	17	ILEGALES AMOLA 87161/5091	REBOTANDO
35	33	15	LA MAFIA SONY DESAFIO 82355/5091	EN SUS MANOS
36	30	28	BONAFONIA SONY DESAFIO 6061	LA ULTIMA HUELGA
37	46	10	LOS HURACANES DEL NORTE FONDORA 6068	TRO NORIENTE
38	35	28	SELENA FINE LATIN 12027	EXITOS Y RECUERDOS
39	37	42	PEDRO FERNANDEZ FONDORA LATINO 53412/50	DESEOS Y DELIRIOS
40	38	71	VERDUGO ARTISTAS DESAFIO 3121	BI LITATIA 3-17
41	38	10	FRANKIE REYES SONY DESAFIO 82355/5091	CON AMOR SE VA
42	36	5	JOSE JOSE RCA 4184/5185	SON PLATINO VOL. 2
43	34	3	MICHAEL SALGADO SONY 8650	REQUERIDO ESPECIAL
44	39	2	GRUPO EXPERIMENTAL FONDORA 1951	EL CHILE PELADO
45	40	18	VERDUGO ARTISTAS SONY LATIN 82332/5091	LO NUESTRO Y LO MEJOR
46	NEW	6	MICHAEL SALGADO SONY 8650	MI PRIMER AMOR
47	41	7	LOS REHENES DISA 19723/5091	DESESPERAMENTE ENAMORADO
48	RE-ENTRY	1	DI BLASIO AMOLA 86118/5091	15 EXITOS VOL. 1
49	42	10	RANDA MAGLEY COLUMBIA 20881	SOLO
50	42	10	RANDA MAGLEY COLUMBIA 20881	EL MUYNO GIGI

POP	TROPICAL/SALSA	REGIONAL/MEXICAN
1 LUIS MIGUEL (LA VENTANA) 2 GIPSY KINGS (CON TU PASAPORTE) 3 BENIGNE GILESIAS (TON) 4 ALMA GILESIAS (COLUMBIA) 5 TITILAS (LA VENTANA) 6 CARLOS VIVES (LA VENTANA) 7 FELY SANCHEZ (LA VENTANA) 8 VIVIANA (LA NOCHE) 9 VIVIANA (LA NOCHE) 10 DESI ARMANDO (LA VENTANA) 11 DESI ARMANDO (LA VENTANA) 12 DESI ARMANDO (LA VENTANA) 13 DESI ARMANDO (LA VENTANA) 14 DESI ARMANDO (LA VENTANA) 15 DESI ARMANDO (LA VENTANA) 16 DESI ARMANDO (LA VENTANA) 17 DESI ARMANDO (LA VENTANA) 18 DESI ARMANDO (LA VENTANA) 19 DESI ARMANDO (LA VENTANA) 20 DESI ARMANDO (LA VENTANA)	1 CHARLIE ZANCA (CON TU PASAPORTE) 2 INDIKA MANA (CON TU PASAPORTE) 3 INDIKA MANA (CON TU PASAPORTE) 4 INDIKA MANA (CON TU PASAPORTE) 5 INDIKA MANA (CON TU PASAPORTE) 6 INDIKA MANA (CON TU PASAPORTE) 7 INDIKA MANA (CON TU PASAPORTE) 8 INDIKA MANA (CON TU PASAPORTE) 9 INDIKA MANA (CON TU PASAPORTE) 10 INDIKA MANA (CON TU PASAPORTE) 11 INDIKA MANA (CON TU PASAPORTE) 12 INDIKA MANA (CON TU PASAPORTE) 13 INDIKA MANA (CON TU PASAPORTE) 14 INDIKA MANA (CON TU PASAPORTE) 15 INDIKA MANA (CON TU PASAPORTE) 16 INDIKA MANA (CON TU PASAPORTE) 17 INDIKA MANA (CON TU PASAPORTE) 18 INDIKA MANA (CON TU PASAPORTE) 19 INDIKA MANA (CON TU PASAPORTE) 20 INDIKA MANA (CON TU PASAPORTE)	1 LOS TIRES DEL NORTE (CON TU PASAPORTE) 2 LOS TIRES DEL NORTE (CON TU PASAPORTE) 3 LOS TIRES DEL NORTE (CON TU PASAPORTE) 4 LOS TIRES DEL NORTE (CON TU PASAPORTE) 5 LOS TIRES DEL NORTE (CON TU PASAPORTE) 6 LOS TIRES DEL NORTE (CON TU PASAPORTE) 7 LOS TIRES DEL NORTE (CON TU PASAPORTE) 8 LOS TIRES DEL NORTE (CON TU PASAPORTE) 9 LOS TIRES DEL NORTE (CON TU PASAPORTE) 10 LOS TIRES DEL NORTE (CON TU PASAPORTE) 11 LOS TIRES DEL NORTE (CON TU PASAPORTE) 12 LOS TIRES DEL NORTE (CON TU PASAPORTE) 13 LOS TIRES DEL NORTE (CON TU PASAPORTE) 14 LOS TIRES DEL NORTE (CON TU PASAPORTE) 15 LOS TIRES DEL NORTE (CON TU PASAPORTE) 16 LOS TIRES DEL NORTE (CON TU PASAPORTE) 17 LOS TIRES DEL NORTE (CON TU PASAPORTE) 18 LOS TIRES DEL NORTE (CON TU PASAPORTE) 19 LOS TIRES DEL NORTE (CON TU PASAPORTE) 20 LOS TIRES DEL NORTE (CON TU PASAPORTE)

Artists & Music

NOTAS

(Continued from preceding page)

Dade County officials were unavailable for comment by press time.

SESAC'S BIG TIME: SESAC Latin staged its first Latin Music Awards Sept. 10 at Big Time Studios in Miami Beach. Marco Antonio Solís, Fonovisa's always sought-after singer/songwriter/producer, was named songwriter of the year. SESAC Latin awarded the publisher of the year honor to Fonomusic, a division of Fonovisa. Accepting the accolade was Fonomusic GM Marvin Nolasco.

Following is a list of other award winners:

Regional Mexican song of the year: "Cuanda Fuiste Mía," written by Adolfo Angel Alba, published by Editora Angel Musical.

Tropical song of the year: "Hay Que Poner El Alma," written and published by Omar Alfanno.

Pop song of the year: "Qué Pasa Me Das," written and published by Marco Antonio Solís.

Tejano song of the year: "No Te Vayas," written by Gilberto Abrego and published by Canciones Mexicanas.

Alternative song of the year
"Melling Pot," written by Luis Blanco, José Blanco, Martin Cunningham, and Glenda Lee; published by Los Niños De Yemalla Music, Musico Music.

GLORIA'S UNIQUE TOP 40 Epic/Sony idol Gloria Estefan came in at No. 31 on Forbes' 1997 Top 40. Estefan was the lone Latino artist to crack the magazine's annual list of the 40 biggest-earning entertainers. According to Forbes, Estefan's 1997 earnings were \$30 million, composed

with the \$17 million she made in 1996. In addition, Estefan and her husband/producer/manager, Emilio, grace the magazine's cover as part of its article on the Estefans and the U.S. Latino music industry.

Complementing the Forbes piece on the Estefans was a mini-profile of Fonovisa and its CEO/president Guillermo Santiso.

LUIS MIGUEL ROMANCE ARGENTINA: "Romance," the current blockbuster disc by Warner megastar Luis Miguel, entered at the top of Argentina's sales charts in August, according to that country's trade group, CAPIF.

1. "Romances," Luis Miguel (Warner).
2. "Chiquititas Vol. 3," Chiquititas.

3. "Sigue Siendo El Maestro," Antonio Rios (Leader).
4. "Hit Container '97," various artists (Sony).
5. "Poncho Al Viento," Soledad (Sony).
6. "Vivir," Enrique Iglesias (Fonovisa).
7. "El Negro Pega Con 'To,'" Jean Carlos (BMG).
8. "Lunas Rotas," Rosana (Universal).

9. "17 Grandes Éxitos," **Gilda** (Universal).

10. "El Color De Tu Corazón," **Grupo Red** (Leader).

CHART NOTES—RETAIL: After plunging almost 90% in the previous three weeks, sales of Luis Miguel

chart-topping "Romancees" may be poised to stabilize. Sales this week of the No. 1 disc on The Billboard Lat

50 slip only 9% to 18,500 units, about 90% higher than the Gipsy Kings resurgent Nonesuch/Atlantic/AG disc "Compas" (9,500 units).

Grupo Exterminador and its wickedly witty set of near "gangsta"-style tales titled "Narco Corridos 2" (No. 13)

In a move pioneered by EMI Latin, **Los Tucanes De Tijuana**, Grupo Exterminador is simultaneously charting this issue at No. 44 with another disc of a more romantic nature, "El Chile Pelaiz."

Interestingly, however, Tucanes' album of love songs "Tucanes De Oro" is charting higher (No. 7) than its Colorado entry "Tucanes De Plata" (No. 25). Among other acts making their Billboard Latin 50 bows this issue: Calmán Records' Chichi Peralta's *Son Familia* with its excellent Dominican-rooted "Pa' Otro Lado" (No. 33). The album is the South Florida indie's first retail entry as well.

Finally, **Jordi**, the handsome smooth-singing son of PolyGram Latino's **Dyango**, bows this issue at No. 4 on The Billboard Latin 50 with his first Fonovisa premiere, "Desesperadamente Enamorado."

CHART NOTES—RADIO: Lu Miguel's smash hit "Por Debajo De La Mesa" (WEA Latina) continues to run the roost on Hot Latin Tracks. Artists making their debut on Hot Latin Tracks this issue are fast-rising Merengazo/RMM act Grupo Heav with the irresistibly catchy "Enamorado" and Fonovisa's Grupo Limite style band Priscila Y Sus Balas D Plata and its infectious Mexican cumbia title "No Sé Si Es El Amor."

On the genre charts, Luis Miguel's aforementioned "Por Debajo De La Mesa" is No. 1 at pop, DLG leaps 4 on the tropical/salsa chart with its Sony Tropical/Sony title "La Quiero Morir," and Marco Antonio Solís tops the regional Mexican chart with his Fonovisa hit "Mi Último Adiós."

Please note that this issue's chart includes the listeners of 10 simulcast stations. Although these stations are not monitored by Broadcast Data Systems, their audience comes as determined by Arbitron are added to the sister stations.

The 10 simulcast stations are WZCH-FM Chicago; KICI-FM KTLR-FM Dallas; KJMN-FM Denver; KBNA-FM El Paso, Texas; KLTO-FM Houston; KBUA-FM Los Angeles; KGBT-FM and KTJX-FM McAllen/Brownsville, Texas; and KSOL-FM San Francisco.

LATIN TRACKS A-Z

- 17 **TITLE** (Publisher – Licensing Org.) Sheet Music Dist.
- 18 **ACQPTA** (Nº EDITOR (Ediciones, ASCAP)
- 19 **AMOR** (Nº Editor ASCAP)
- 20 **AMOR A LA MEXICANA** (Phonogram, BMI)
- 21 **AMOR NARCISISTICO** (Copyright Contn.)
- 22 **DESDEPARADISIENDOMENDADO** (Luton Teddy Songs, SESAC)
- 23 **EL DESTINO** (BMG Songs, ASCAP)
- 24 **ELAMOR** (Phonogram)
- 25 **ESTARIA DE MARFIL** (Phonogram, SESAC)
- 26 **ES VERDAD** (Phonogram)
- 27 **FUI CALIFORNIA** (Edinensa, ASCAP)
- 28 **HE TRATADO** (PAC, ASCAP)
- 29 **NOY ME HE VUELTO A ENAMORAR** (Zarforma, ASCAP)
- 30 **JEFE DE TRIN** (Ediciones Musicales, BMI)
- 31 **LA INEFECTIVIDAD** (BMG Songs, ASCAP)



- 1 LAS LAGRIMAS DE MI ALMONEDA (EMI Blackened) BMO
- 3 LO MEJOR DE MI (JRM)2
- 6 MIENTE (Gramercy: SESAC)
- 9 MI MEJOR AMIGO (Narnesa: SESAC)
- 10 MI MEJOR AMIGO (Narnesa: SESAC)
- 11 MI MEJOR AMIGO (Narnesa: SESAC)
- 16 NO PRETENDO LLEGAR A TU HEART (STFF) BMO
- 20 NO QUISIERO QUE TE GUERDA (Chinglin: BMO)
- 27 NO SE SI ES AMOR (Copyright: Chinglin)
- 35 NO TE PUDO MAS (Copyright: Chinglin)
- 38 PERDI TU AMOR (Gramercy: Musical)
- 40 PERDI TU AMOR (Gramercy: Musical)
- 42 QUE BUENO (Copyright: Chinglin)
- 45 QUE BUENO (Copyright: Chinglin)
- 29 QUE SI TE OLVIDO (Universal: ASCAP)
- 31 QUE SOLA ESTOY SIN TI (Max Lusa: SESAC)
- 33 QUE SI TE MESE CERO (PH: BMO)
- 37 QUE SI TE MESE CERO (PH: BMO)
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- 100 QUE SI TE MESE CERO (PH: BMO)

□ Albums with the greatest sales gains this week • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplatinum shipments by the number of discs and/or tapes. Greatest Garner shows chart's largest unit increase. ◆ indicates past and present Hotweek.

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Mason Melds Country, Jazz; Berklee's Best At Monterey

TWANG/SWANG: A lot of people are going country, but at least one country artist is going jazz. Guitarist Brent Mason has appeared on innumerable Nashville sessions; his polished twang helps define the sound of modern country. But on Mercury's forthcoming "Hot Wired," it's Mason's polished guitar that might turn heads outside the country charts.

The instrumentalists that make up the disc are in kind to some of the era's contemporary jazz sounds—slick and lightly syncopated. After hearing the music, it comes as little surprise that among those credited by Mason in the record's notes are Pat Martino, and Larry Carlton. Mason has previously recorded with contemporary jazz saxophonist Warren Hill. The label wants to make sure that the Oct. 7 release is appreciated by two audiences.

"This is the first jazz release we've ever done," says Chris Stacey, Mercury's national director for promotion and artist development, for "promotion and the record, as well as country radio. We've brought in an independent promotion person to help out on this title because we don't know all the particulars of the jazz format. But I know that if we can get them to listen, 'Hot Wired' will really go somewhere."

The label did a late-in-the-game sequencing change to place the lead track, "Blue Water Girl," in its primary spot. The former lead was the record's title cut. "That one is the really truly twangy thing on the album," says Stacey. "We said, 'Let's not do that, we might scare off the jazz aficionados.' This record actually shows off Brent's chops and diversity, which isn't hard to do."

As will be taken out in guitar magazines and musician-oriented trade publications. Live dates will be announced according to how well "Hot Wired" does. "Because of this studio

schedule, Brent's not going to be out there on the road a lot," says Stacey. "But if radio airplay demands it in certain markets, we're going to back it up with the promotional bootleg—put players behind him to show the jazz community what this guy's all about." Country fans shouldn't fret too much: "Hot Wired" also has a blistering take on the traditional picking staple "Sugarfoot Rag."

EAST COAST, WEST COAST:

Youngsters are getting breaks all over the jazz spectrum these days. Included on this year's Monterey Jazz Festival's Monterey Jazz Festival bill is a student group from Boston's Berklee College of Music. Dubbed the Ber-

klee Monterey Quartet '97, the ensemble will play Sunday (21) on the festival's main stage. The band members hail from all over the globe. Pianist Leo Blanco is from Venezuela, tenor sax player Anat Cohen from Israel, bassist Yoshi Waki is a Tokyo native, and drummer Steve Hais is a Brooklyn, N.Y. boy.

This is the second year the school has sent a band to the festival. Berklee has also been documenting its talent in the studio. On Sept. 6, a compilation of collegiate musicians titled "Summa Cum Jazz" was released through a relationship with the BMG record club. It carries a \$6.98 list. The club's World Wide Web address is www.bmgmusicservice.com.

Speaking of Berklee, jazz guitarist John Scofield accepted an honorary doctor of music degree Sept. 5 at the school's convocation. The well-known improviser and Verve recording artist is a Berklee alumnus, class of 1973.

This, the 40th edition of the Monterey Music Fest, packs an immense amount of music into a three-day stretch, starting Sept. 19 and ending Sunday (21). Highlights include a pair of notable debuts. On opening night, Dave Grusin presents his update

(Continued on page 59)



by Jim Macnie



TOP BLUES ALBUMS.

				Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/ROSTERING LABEL			ARTIST	
1	1	7	LIVE AT CARNegie HALL EPIC 66183	★ ★ No. 1 ★ ★ 7 weeks at #1		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	
2	2	33	LIE TO ME MCA 62117			JOHNNY LANGE	
3	3	58	GREATEST HITS EPIC 62117			STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	
4	4	23	COME ON HOME WIND 62117			BOZ SCAGGS	
5	5	13	SENIOR BLUES PRIVATE MUSIC 62115			TAJ MAHAL	
6	6	44	HELP YOURSELF MCA 62117			PEGGY SCOTT-ADAMS	
7	7	19	ROAD TO JEN EURA 77013/SHOENY			COREY STEVENS	
8	8	9	LEDBETTER HEIGHTS JAZZ 62117			KENNY WAYNE SHEPHERD	
9	9	19	SWEET POTATO PIE MCA 62117			THE ROBERT CRAY BAND	
10	NEW	10	ROLL AWAY THE STONE RCA 62117			KELLY JOE PHELPS	
11	10	65	JUST LIKE YOU ONE 62117			KEB' MOE	
12	12	17	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 62117			BLUES BROTHERS AND FRIENDS	
13	13	68	GOOD LOVE MCA 62117			JOHNNIE TAYLOR	
14	11	28	DON'T LOOK BACK PIONEER 62117			JOHN LEE HOOKER	
15	14	20	LOWES BEEN ROUGH ON ME PRIVATE MUSIC 62117			ETTA JAMES	

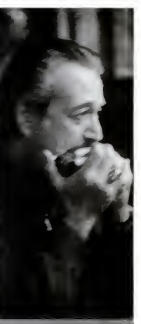
TOP REGGAE ALBUMS.

			★ ★ No. 1 ★ ★		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/ROSTERING LABEL	ARTIST	
1	1	3	MIDNIGHT LOWER VIRGIN 44417	SHAGGY	
2	2	17	REGGAE GOLD 1997 VP 44417	VARIOUS ARTISTS	
3	3	9	FALLEN IS BABYLON ELEKTRA 44417	ZIGGY MARLEY & THE MELODY MAKERS	
4	4	7	REGGATTA MONTADA ARF 44417	VARIOUS ARTISTS	
5	5	11	GUINS IN THE GHETTO VIRGIN 44417	UB40	
6	6	4	RAGE AND FURY RCA 44417	STEEL PULSE	
7	7	96	THE BEST OF VOLUME ONE VIRGIN 44417	UB40	
8	8	97	THE BEST OF VOLUME TWO VIRGIN 44417	UB40	
9	9	15	YARDCORE DELICIOUS VINYL 44417	BORN JAMERICANS	
10	10	5	APPOINTMENT WITH HIS MAJESTY HEARTBEAT 44417	BURNING SPEAR	
11	11	13	FREE ON THE MOUNTAIN... REGGAE CELEBRATES THE GRATEFUL DEAD PONY MOW 44417	VARIOUS ARTISTS	
12	12	4	GHETTO GRAMMA DELICIOUS VINYL 44417	BOUNTY KILLER	
13	13	10	PASSION VP 44417	LADY SAW	
14	14	2	DANCEHALL QUEEN BLANCO MAMBO 44417	SOUNDTRACK	
15	15	23	THE BEST OF ZIGGY MARLEY... (1968-1995) VIRGIN 44417	ZIGGY MARLEY AND THE MELODY MAKERS	

TOP WORLD MUSIC ALBUMS.

			★ ★ No. 1 ★ ★		GIPIY KINGS	
1	2	3	COMPAS MONTE CARLO 44417	4 WEEKS ON No. 1		
2	2	28	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 44417		ROMAN HARDIMAN	
3	3	13	RIVERDANCE CELTIC HEARTBEAT 44417/UNIVERSAL		BILL WHELAN	
4	4	66	RIVERDANCE CELTIC HEARTBEAT 44417		BILL WHELAN	
5	5	14	CELTIC PRIDE COLLUMIN MACDIREACHTAIGH & THE IRISH CELTIC BAND RETRO MUSIC 44417			
6	6	30	N DIS LIFE RCA 44417		ISRAEL KAMAKAWIWO'OLE	
7	7	11	IN THE NAME OF LOVE COGNIT 44417		HAPA	
8	8	13	ANDHIA... SOUNDS OF THE ASIAN UNDERGROUND SUNSHINE 44417		TALVIN SINGH	
9	9	19	CHANT OF INDIA ANGEL MUSIC 44417		RAVI SHANKAR	
10	10	26	CABO VERDE NORCA 44417		CESARIA EVORA	
11	11	13	COLORS OF THE WORLD ALLEGRO 44417		VARIOUS ARTISTS	
12	12	6	CARIBBEAN PARTY PIONEER 44417		VARIOUS ARTISTS	
13	13	29	LEGENDS RCA 44417		JAMES GALWAY & PHIL COULTER	
14	NEW		THE SUPREME COLLECTION VOLUME 1 CAROLINE 44417		NUSRA FATEH ALI KHAN & PARTY	
15	RE ENTRY		NARADA WORLD A GLOBAL VISION NARADA 44417		VARIOUS ARTISTS	

*Chart compiled by SoundScan, a division of Nielsen Entertainment. It is based on data from more than 1,000 retail outlets. The chart is based on the number of copies of each album sold in the United States during the week ending September 22, 1997. The chart is based on the number of copies of each album sold in the United States during the week ending September 22, 1997. The chart is based on the number of copies of each album sold in the United States during the week ending September 22, 1997.



"Musselwhite's charmingly laconic vocals and frequently astonishing harp sparkle on an uncommonly diverse set. ★★"

Chicago Tribune

"Harmonica wizard, gin soaked vocals and guitar licks mark Musselwhite's latest... a sound and tone all Musselwhite's own. Deep dish blues. ★★"

San Francisco Chronicle

"Charlie Musselwhite plays some of the most compelling blues on the planet, and his 17th feature album is a gem. His stellar harmonic playing encompasses all emotions."

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Top Gospel Albums

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BLUE NOTES

(Continued from page 57)

"West Side Story," due to be released in album form by N2K Tuesday (23). The next evening finds guitarist **Jim Hall** augmenting his quartet with a brass ensemble, addressing pieces from his latest Telarc disc, "Tex-

Warner Bros.' historical overview, the three-disc "Monterey Jazz Festival: 40 Legendary Years," was released Sept. 9.

REST IN PEACE: Jazz: Blue Notes is late with the news of gui-

tarist Chuck Wayne's July 29 death. One of the first big guitarists to work on 52nd Street during the heyday of swing, he participated on several studio dates with Dizzy Gillespie. He also helped Woody Herman's Orchestra with its fluid stomp during the mid-'40s. From there it was a gig with a bit more restraint: the George Shearing Quintet. During his later years, Wayne taught in the New York area. Emphysema was the cause of death. Wayne was 74.

Classical KEEPING SCORE

by Heidi Waleson

VINTAGE VOICES: EMI is giving us Maria Callas, repackaged and remastered (Billboard, Sept. 6), and now Kultur Video is offering up some vintage tenors in a new series, *Bel Canto: The Tenors Of The 70s Era*, scheduled to arrive on Tuesday (Sept. 13). The 19-part series examines the great tenors of the first half of the 20th century, including Enrico Caruso, Beniamino Gigli, Lauritz Melchior, and Leo Slezak. The singers are analyzed artistically and historically; the programs include conversations with their family and friends as well as commentary by contemporary singers, teachers, and opera experts. Filmed in black and white to match the film clips, the 12-30-minute individual programs are available as a boxed set, retailing at \$99.95, or as individual volumes, each including three programs, priced at \$29.95.

TODAY'S VOICES: The Metropolitan Opera has appointed **Valery Gergiev**, director of the Mariinsky Theatre in St. Petersburg, Russia, to the post of principal guest conductor; he first in the company's history. Gergiev, whose recordings with his **Kirov Opera** for Philips Classics have placed the Russian repertoire and a bevy of exciting Russian singers squarely before Western listeners, made his Met debut in 1994. He will be conducting "Boris Godunov" at the house in December and *January* and is bringing the *Company* to New York with four productions in April and May '98.

James Levine (whose role as the Met's artistic director will not change with this appointment) is featured on a new Deutsche Grammophon release that should gladden the

INTERSCOPE'S TRANSISTER RISES THROUGH RADIO

(continued from page 18)

... immediately after its music aired
on the station.

Transister guitarist Gary Clark says the band's schedule has been nothing less than frantic. In fact, even before signing to Interscope, the three bandates found themselves rushing to complete their demo tape in Clark and Lawkes' native U.K. homeland (he is Scottish, she is British) before Pressley's visa expired.

"It was incredible how fast everything happened," says Clark. "Eric went back [to] Los Angeles with the AT tape, and for a while no one would turn his calls. Two weeks later, he got a call from Chris [Douridas]. It was astonishing. Eric, especially, was spending a lot of time and energy getting the record deal together, so when he came back to record the rest of the songs there was kind of a gap."

"Transister" is a wonderful and fluid collection of songs rife with some cleverly turned lyrics. The album cuts "I Saw Red," "Head," "What You Are," "Day 1," and "Falling Off The Work"—I recorded after the band's radio downfall—were committed to tape with different philosophy.

"We put a lot of thought into [how the burn sounded] as a whole. It wasn't phazard," says Pressly. "Sometimes we would have a great idea, but instead of following through, we would ask ourselves if that was what we needed on a record."

"The first six were pretty inspired, but toward the end we were conscious of trying not to be too soft, for lack of a

With the imminent release of "Tran-



hearts of those who love Wagner but can do without all that singing—a sumptuous recording by the Met Orchestra of the composer's orchestral music ("Forest Murmurs" from "Siegfried," "Good Friday Spell" from "Parsifal," etc.). A London disc of "I Lombardi," with **Jane Anderson**, **Luciano Pavarotti**, and **Samuel Ramey**, is due this fall; Levine says that given the state of the record business, the company's future opera recording commitments are still under discussion. He is, however, extremely enthusiastic about the prospect of making live opera recordings as opposed to studio ones, not merely for their economic advantages, but because of the greater excitement inherent in live performance. Announcements of firm plans, Levine says, are forthcoming.

REMEMBERING DIANA: Maybe it won't make *Elton John* numbers, but the US-based *Vox Classics* is putting out a CD, subtitled "A Commemorative Album Of Her Chosen Music." While there is an "official" album of the *Princess of Wales'* funeral being put out by the BBC and PolyGram Classics (Hillwood, Sept. 20), *Vox* has a more personal recording of the music played from her funeral, including "Libera Me" from the Verdi "Requiem," "Nimrod" from Elgar's "Enigma Variations," "Pachelbel Canon," and a sort of assortment of hymns and organ works, and a piano version of John's "Candle In The Wind." The disc will also include a cut not from the funeral, Rave's "Pavanne Pour Une Infante Defunte," for obvious reasons. (OK, non-francophone readers: "Pavanne" For A Dead Princess.) Performers include Mary Jane Newman and her choir; Voci Angelici, Musica Antica Gale New York, pianist Randall Atcheson, and soprano Gale Limanisky. The disc, set for release Oct. 3, is available *(Continued on page 87)*

[Downloaded from ascelibrary.org by University of California, San Diego on 06/09/14](#)

ROUGH RADIO

which holds rights to the album in other territories, shared costs on the video shoot and will coordinate future promotional efforts where appropriate.

"Sure, they dropped us, but it's a matter of business, isn't it?" says Pressly. "When they came back to us, we still had a lot of respect for them, and they had respect for us. We knew them, and we liked them."

In fact, it was Pressly and Clark's release from Virgin, says the latter, that spurred the duo to tap into its new sound.

"[King L.] was a more traditional band lineup," he says. "I had begun to experiment with loops, so basically, when we got dropped, I decided to spend our last bit of money on a really good sampler: Eric and I just retreated into a room and went to work."

working the band's *Who's Perfect Now*," rock radio. Eventu-

Tentative tour plans for the act will include promotional dates at radio stations' Christmas shows.

Though the band's members have performed live for several years with other acts, they are still developing their own show.

"Apart from our performance of ['Morning Becomes Eclectic'], which was an acoustic session, we haven't played for an audience, so it's going to be fascinating to see what people feel about us," says Clark. "It's not like we came out the same school together and have been playing together all our lives."

Pro Writers & Publishers

ARTISTS & MUSIC

Hamstein Cumberland Co. Top

Nashville Co. Boasts Strong Roster Of Writers

BY DEBORAH EVANS PRICE

NASHVILLE—Developing a solid group of songwriters and creating a strong synergy between Nashville and its Austin, Texas-based parent company are just two factors that have helped Hamstein Cumberland Music one of the most successful publishing ventures on Music Row.

The company boasts an impressive roster of songwriters—Rick Giles, Chuck Jones, Chris Waters, Monty Criswell, Dino Harris, Tony Martin, Lee Thomas Smith, Stuart Montgomery, Sterling Whipple, Reese Wilson, Gavin Reilly, and Tom Shapiro, who tied for BMI's country songwriter of the year last year with Ronnie Dunn.

The Hamstein Cumberland catalog includes a diverse catalog of hits ranging from Peter Cetera's "Faithfully" to Christian country artist Ken Halloway's "Daddy Whipped The Devil" to numerous country hits, including Reba McEntire's "Is There Life Out There," Tim McGraw's "Indian Outlaw," Collin Raye's "That Was A River," Trisha Yearwood's "Thinkin' About Him," Rhett Akins' "That Ain't My Truck," and Billy Yates' "Flowers."

Hamstein Cumberland is actually a combination of two successful publishing companies. Bill Ham, well known as the producer/manager of ZZ Top, founded Hamstein Publishing in 1969 primarily for ZZ Top's publishing, but it has grown to include such acclaimed writers as Stephen Allen Davis and Jerry Lynn Williams. The company's catalog includes hits by numerous artists, including Bonnie Raitt, B.B. King, Bob Seger, Rod Stewart, Wilson Pickett, and Ray Charles. The company is based in Austin and is headed by VP of creative affairs Richard Perna and VP of business affairs Dean Mitchell.

Great Cumberland Music was started in 1989 by Ham, James Stroud, and Jimmy Bowen (who was later bought out of the company in 1995). Stroud founded Stroudvarians

Musik in 1991. Hamstein Cumberland VP/GM Jeff Carlton was running Stroudvarians Musik. The companies merged in 1995 to form Hamstein Cumberland.

Says Carlton, "A lot of people really contribute to the success of both companies. Bill Ham's vision and willingness to empower talented people" is a key ingredient in the company's success, which includes 78 top 10 singles, 34 No. 1 singles, 56 ASCAP Awards, and 21 BMI Awards.



JEFF CARLTON & RICHARD PERNA

Besides Carlton, the staff includes VP of creative services Chip Hardy, director of office operations Janice Bane, director of creative marketing Jan Perry, creative manager Tim Hunsaw, manager of administration Jennifer Rainwater, and catalog manager Scott Parker.

Hamstein Cumberland shares its Nashville offices with parent company Hamstein Music, whose Music City division is headed by creative director Kim Jones, who shares staff with Hamstein Cumberland. The Hamstein Music writers include Stephen Allen Davis, Del Gray Porter Howell, Billy Kirsh, Ralph Murphy, Dwayne O'Brien, Caryl Mack Parker, Scott Parker, Tim Risholme, and Jerry Lynn Williams.

Chuck Jones, who writes for Hamstein Cumberland, has been with the Great Cumberland since his career started. He's currently enjoying tremendous success, including co-

writing Deana Carter's recent hit "Count Me In" as well as two other tunes on her multi-platinum debut album.

Jones says Hamstein Cumberland's ties to the parent company in Austin are a plus. Hamstein Music has satellite offices in Paris and London that are scoring cuts in the European market. According to Hamstein Publishing VP of creative affairs Richard Perna, the company recently placed five cuts on French artist Johnny Hallyday's current album. Hamstein Publishing also has subpublishing deals in other foreign countries to work the Hamstein and Hamstein Cumberland catalogs.

Carlton and Perna both say the synergy between the Austin and Nashville offices is a big plus. "I travel to Nashville," Perna says, "and Jeff travels to Austin on a monthly basis, and we discuss how we can assist each other. Jeff also brings writers down, and we've started a showcase for the Austin community."

Hamstein Publishing and Hamstein Cumberland sponsor a big, five-day A&R conference each year to showcase their writers. The two companies invite producers, managers, writers, and other key people in the industry from all over the world to Austin each October. (This year the conference is Oct. 27-31.)

From 9 a.m. to 6 p.m., Monday through Friday, they hold sessions exposing their writers, usually just by means of tapes and projectors, where they discuss each writer's history, style of writing, whom they've co-written with, and what kind of material they are pitching. They also have sessions called "Buried Treasures" where they bring out older songs in their catalog. People from their overseas operations also spotlight their writers.

Perkins says they look for opportunities for their writers to be utilized, and "the remainder of the year, we follow up on situations that have been set up during the conference. It creates great relationships."



GOOD FOR EACH OTHER

Writer/producer Malik Pendleton continues to make music for BMG Music Publishing under a new deal. His writing/producing credits are on major sellers by Baby B. Zane, and 1992, with Kuba released from Jody Watley and SWF. On his own, he will soon debut with an album on Big Beat/Atlantic. Shown at BMG Music's New York offices, from left, are Derrick Thompson, director of urban music; Danny Strick, president of BMG Songs; Dave Nelson, Pendleton's manager; and Erikine Isaac, Pendleton's co-manager.

Jimie's Chicken Shack has signed a cracked deal with peermusic. The group, currently on tour in the U.S., had its "Pushing The Salimpoia Envelope" released this summer on Rocket Records and was at peermusic's New York offices recently. Shown there, from left, are Kathy Spanberger, COO; Richard Burgess, manager of the group; band members Jim HAHN, CH Lemon, Jim Chaney, and Jim McD; and attorney David P. Fritz.

NO. 1 SONG CREDITS

THE HOT 100
HONEY • Marley Carey, Sean "Puffy" Combs, R. Kelly, Steven Jordan, S. Hagar, Bobby Robinson, R. LaRocca, L. Price • Sony/ATV Songs, BMI, Rye/RNI, Justin Bieber/ASCAP, BMI, Baby Robinson/BMI, Howie/ASCAP, Jett Black/ASCAP, Jett Black/ASCAP, Jett Black/ASCAP, Jett Black/ASCAP

HOT COUNTRY SINGLES & TRACKS
HOW YOUR LOVE MAKES ME FEEL • M. T. Barnes, Troy Bruce • Island/BMG/ASCAP, Famous/ASCAP, Black & White/ASCAP, Big Brother/ASCAP

HOT R&B SINGLES
YOU MAKE ME WANNA... • J. Marley, D. D. Jones, M. T. Barnes, Troy Bruce • Island/BMG/ASCAP, Famous/ASCAP, Black & White/ASCAP, Big Brother/ASCAP

HOT RAP SINGLES
UP JUMPS DA BOOIE • T. Mosley, M. T. Barnes, M. T. Barnes, M. T. Barnes • Virgin/BMG/ASCAP, M. T. Barnes/ASCAP, M. T. Barnes/ASCAP

HOT LATIN TRACKS
POI DEBA DE LA MESA • Armando Manzanero • T. Barnes/ASCAP

Levine's Legacy Lives On; Harlem's Hotshots Onstage

THE LYRICIS' MAN Although his success as the founder/artist director of New York's "Lyrics & Lyricists" series at the 92nd St. Y built a reputation that qualified him as a major contributor to the New York cultural scene, Maurice Levine, who died Sept. 8 at age 79, had made a career for himself as a musician more than two decades before his annual salute to songwriters was born in 1970.

He was a violinist who was among the first students, with Leonard Bernstein, at Tanglewood in 1940. And Levine later conducted a number of Broadway shows. He was selected by composer Kurt Weill in 1949 to conduct "Lost In The Stars," Weill and Maxwell Anderson's adaptation of Alan Ayton's "Cry The Beloved Country."

Happily Levine drew little distinction between classical music and the classics of the Broadway stage. His own narratives, delivered by himself and others at such "Lyrics & Lyricists" events, drew from his vast experience and firsthand knowledge of the great Broadway writers. Eager to tap other music genres for the Y, he even tested the idea of presenting a blues program at the Y his last holiday season.

"Lyrics & Lyricists" is truly a wonder of the New York scene, drawing more interest than its venue can accommodate, even with two added performances starting last season. It was especially comforting to see Levine walk to the lectern onstage, haltingly in recent years because of illness—to get things under way.

Things won't be the same without Levine and his annual salute with the greats on song. But the show must go on, right Maurice?

PLAYING BALL—ONSTAGE: The 1951 cut movie "Go Man Go," based on the legendary Harlem (N.Y.) Globetrotters basketball team and its manager Abe Saperstein, is coming to Broadway as a musical. John Schuck's New York Musical Theatre Entertainment Group has picked up rights to adapt the movie to the stage for a 1999 premiere. Schuck made the deal with Alfred Paces, writer/

producer of the movie, who was blacklisted by Hollywood in the McCarthy Era. The movie itself was a victim of racial segregation in the South. Paces and Levine, who died in 1995, were Marcuses Haynes are consultants to the show. Schuck says that Ed Ekkstein, serving as musical director, will assemble music of the era and perhaps have new songs commissioned for the show. One logical odd Schuck is shooting for is the team's signature song, Ben Bernie, Maceo Pinkard, and Ken Casey's "Sweet Georgia Brown," first published in 1925. No label deal has been made yet. "There's no question about it, we'll be playing basketball onstage," says Schuck.

SETTING THE STAGE: "The Capeman," Paul Simon's first Broadway score, is getting a concept album from Warner Bros. Records. Due Nov. 18, the album will feature Simon and three of the show's stars: Marc Anthony, Ruben Blades, and Edina Serna.

The musical is based on the life of Salvador Aguirre, a Puerto Rican from New York who, at age 16, was sentenced to death for the murder of two youths, the youngest person ever to receive the death penalty in New York. Then Gov. Nelson Rockefeller commuted the sentence, and, following his release years later, Aguirre developed into one of the most significant poets of Puerto Rican heritage. Aguirre died in the mid-'80s. Simon, a teenager himself at the time of the murder, recalls because of his friendship with Aguirre he was identified as wearing a black cap at the crime scene. The show is set to open Jan. 8, 1998, at New York's Marquis Theatre, for preview performances that begin Dec. 1. A full original-cast album is due from Warner Bros. after the New Year.

PRINT ON PRINT: The following are the best-selling books from Warner Bros. Publications:
1. Hanson, "Middle Of Nowhere."
2. Jewell, "Pieces Of You."
3. Korn, "Life Is PUNCH."
4. Joni Mitchell, "Hits."
5. "Stars Wars Trilogy: Special Edition."

Words & Music



by Ivo Lichtman

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Winter Takes His Studio Outside Cuts Solo Album In Grand Canyon

■ BY PAUL VERNA

Paul Winter is no stranger to recording in out-of-the-way locations. Throughout his lengthy and distinguished career as the leader of the Paul Winter Consort and other ensembles, the soprano saxophonist/composer has made landmark location recordings in such inspiring locales as the Grand Canyon and New York's Cathedral of St. John the Divine.

On his latest project—his first-ever solo album—Winter and a small crew toled a solar-powered Tascam DA-88 recording system to a remote part of the Grand Canyon, where the acoustics were perfect for his fluid, uplifting playing style.

As Winter explains in the liner notes to the album, titled "Canyon Lullaby," the project was born of his desire to find "a sound-space so magnificent that when you closed your eyes and played, you would hear a majesty similar to that which you see when you view the awesome panorama from the South Rim."

Enter Sam West, a friend of Winter's who had served as a National Park River Ranger at the Grand Canyon, rowing more than 150 expeditions, including journeys that Winter undertook in 1981 and 1983. West found a secluded side canyon that Winter describes as his "aural vision of this ultimate space."

Because of its many irregular surfaces, the side canyon has "myriad little echoes that all come together to create this reverberant, but you don't hear anything coming back," says Winter. "You don't hear a sound being mimicked by the wall. In other places in the canyon I get echoes, two or three in this case the sound seems like it keeps going forever down canyon, reflected by this curving chamber that we're in."

Winter says he spent on the floor of the side canyon and played against an 800-foot wall of Navajo sandstone that

curves around the space "like a temple. In the middle of this sand floor, there's a 60-foot-long rock that comes out of the sand that looks like the back of a humpback whale. The engineers sat with their gear in a tent atop a promontory 70 feet high, about 150 feet diagonally from me."

Winter compares the seven-second decay time in the canyon to the natural reverberation of the cavernous Cathedral of St. John, where he and his Consort have held annual Winter Solstice sessions for nearly 20 years and made several recordings.

The sound was sublime, with the same seven-second reverberation time as in the cathedral," says Winter in the notes. "From the first notes I played, I knew we had found our 'sound-home.' We called it 'Bach's Canyon.'"

Except for a subtle organ overdub, "Canyon Lullaby" is a true solo album, with Winter performing on the sax accompanied only by the sounds of canyon wrens, mourning doves, white-throated swifts, house finches, bats, hummingbirds, ravens, rain, wind, and thunder.

The album—which will be released Oct. 7 on Winter's Living Music label—was produced by Winter, West, and longtime collaborator Les Kahn. The other three members of the canyon expedition were recording engineer Steve Van Zandt, who also did post-production editing on the album; Jim Butler, who designed and operated the location power system; and cook Kimberley Sweet.

Kahn recorded Winter using front-side, and rear-facing Sennheiser MKH series microphones in a 360-degree, M/S configuration, according to the album notes. Kahn fed the mikes outputs to a Grace Design Model 801 preamps, which went directly into a Tascam DA-88 digital 8-track recorder. The tape outputs were routed to a Mackie 1202 mixer, which was used for headphone monitoring during the ses-

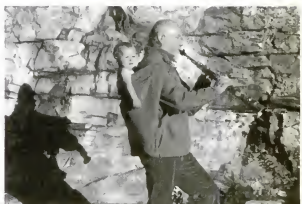
sions.

The entire rig was powered by three 55-pound, deep-cycle, 12-volt batteries, used one at a time in rotation, according to the notes. The battery in use fed into a 250-watt, Exel Tech low-distortion inverter, which delivered the AC power needed to drive the system. While one battery was in use, the others would be recharged using photovoltaic solar panels and/or a small portable generator—the latter of which was positioned more than a mile away to avoid noise interference.

Once the crew returned to the barn studio at Living Music's headquarters in Litchfield, Conn., Kahn mixed the album on a Yamaha 02R Digital Recording Console, preserving the front-to-rear audio information in the tracks that will be reproduced when the album is played back on any of the commercially available surround-sound formats, according to the notes. Kahn notes that "Canyon Lullaby" is also compatible with standard stereo systems.

"It's one of the more unusual recording adventures that's been done," says Winter, reflecting on a mental image of Van Zandt hiking up the canyon "with a DA-88 in his back."

Although Winter remembers his "Canyon Lullaby" mission fondly and



Paul Winter and his daughter, Ketu, in the Grand Canyon. (Photo: Jennifer Almquist)

is preparing to embark on another expedition, he says that working in nature is not without its difficulties.

"Wind was often a problem," he recalls. "Sometimes I'd stand for hours, waiting for the wind to die down. Also, airplanes overhead ruined a lot of takes, and on humid nights gnats were occasionally so bad I'd suck in a whole mouthful when I began to play. For that, Jim Butler had a bee-keeping hat and net, which I put over my head."

Another challenge of canyon life—at least at the site that Winter used—was maintaining a steady water supply. "It's a totally dry canyon," he

explains, "so every day someone would have to hike down river and bring water."

At press time, Winter and his team were preparing to depart on a canyon mission for an album Winter is restoring with renowned Brazilian guitarist/pianist/composer Oscar Castro Neves.

"The last time, we had two DA-88s," says Winter. "Now we'll have a third DA-88 backup that we'll leave by the river. We're taking the Grace preamps again, and we're debating whether to take Apogee converters. It's worth the effort, because it's one of the great places on earth."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 20, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE	HONEY	YOU MAKE ME WANNA...	THERE GOES	FLY	PINK
Artist	Mariah Carey	See-Thru	Alex Jackson	Sugar Ray	Karen Smith
Producer	See-Thru	Under	Ariska	David Krumpholtz	Ariska
Label	The Unkempt, Stewie J., Mariah Carey (Columbia)	Jermaine Dupri (LaFace/Ariska)	(Ariska)	Lavay/Atlantic	(Columbia)
RECORDING (STUDIOS)	THE HIT FACTORY (New York, NY) D.C. Rich Tawell	KNOSSWISSE STUDIO (Atlanta, GA) Phil Tate	SOUNDSTAGE CASTLE RECORDING (Nashville/Franklin, TN) John Kelson	NRG STUDIOS (Shoreline, CA) David Kahne	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	Neve VPSF 727F/SSL 9096J	DON AMR 12	SSL 4000/4056G	Neve 8068	Neve 8068/Neve VPSF 727F
RECORDERS(S)	Sony 3348	Sony APR 24	Mitsubishi XB50/ Studer A820	Studer 827	Studer A820/A827
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467/456	BAEF 900	Ampex 499
MIX DOWN (STUDIOS)	THE HIT FACTORY (New York, NY) Tony Maserati	STUDIO LA CO CO (Atlanta, GA) Phil Tate, Jermaine Dupri	SOUNDSTAGE CASTLE RECORDING (Nashville/Franklin, TN) John Kelson	SCREAM STUDIOS/QUAD RECORDING (Shoreline, CA) David Kahne	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	Neve VR 60FF	SSL 4064G w/Ultimation	SSL 4000/4056G	SSL 4056G/SSL 19000	Neve VPS 72
RECORDERS(S)	Sony 3348/ Studer A820	Studer A827	Mitsubishi XB50/ Studer A820	Studer A820/A800	Ampex ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467/456	BAEF 900	Ampex 499
MASTERING ENGINEER	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	PRECISION SOUND Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	WEA	Sony

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Electric Lady Land. The three producers of "South Saturn Delta," a Jimi Hendrix solo album consisting of previously unavailable tracks, take a break from remastering the material at the legendary Electric Lady Studios in New York—the facility built by Hendrix just prior to his death. Shown, from left, are Eddie Kramer, Hendrix's original engineer; Jennie Hendrix, the late artist's sister and president/CEO of Experience Hendrix; and John McVie, a Hendrix biographer who serves as catalog manager of Experience Hendrix. "South Saturn Delta" is due in October on the Experience Hendrix label, which is distributed by MCA Records.

Is Taiwan Tuned For Country?

U.S.'s Trisha Yearwood Scores With 'How Do I Live'

This story was prepared by Victor Wang in Taipei, Taiwan, and Geoff Burpee in Hong Kong.

"How Do I Live" is a triumph in Taiwan, but Country Music fans, executives in Nashville might want to keep their champagne corked for a while longer.

Trisha Yearwood's version of the theme from "Con Air" recently topped the International Federation of the Phonographic Industry's Taiwan chart, but label executives are not sure it marks a country music breakthrough in this all-important Asian market. "This is most important-

ly a love song, and not really country. And good love ballads always sell well in Taiwan," says Universal Music International label manager Andy Au.

MTV Taiwan programming manager Dennis Yang concurs. "It doesn't really sound like country music," he says. "Most people in Taiwan have heard of Trisha Yearwood, so even though she's popular in America, she's something different here." Consumers consider her a new artist, Yang adds.

"How Do I Live" topped the local chart in August, stepped down, and then returned to the summit in September, selling more than 10,000 copies *en route*. "We were playing the song two or three times a day," says Yang, referring to his previous work as a radio DJ. "It was really good," says Universal Music label manager Karen Jones. She says the melody is "very, very accessible for radio and doing very well in Singapore and the Philippines as well as Taiwan in terms of airplay."

Yearwood's recording was prominently featured in "Con Air" as well as on the movie's soundtrack, album and, of course, as a single. "The video driving the song contains extracts from the movie, or backdrops from the movie where she's looking really good," says Universal Music label manager Karen Jones. She says the melody is "very, very accessible for radio and doing very well in Singapore and the Philippines as well as Taiwan in terms of airplay."

The movie tie-in may go some way in explaining how "How Do I Live" competitor LeAnn Rimes, whose Car Records interpretation of the song is represented in the region by Hong Kong's Media Asia, is doing badly at a disadvantage. Great theme songs "usually have a move impact on the audience," says Universal's "Con Air" was a blockbuster in Taiwan.

In addition, Au notes that close cooperation with the film's distributor, Buena Vista, greatly helped the marketing efforts. "We worked very

closely with the movie company and tried to time our release schedule with their schedule." Also, he says, "Buena Vista) was very helpful to us in providing promotional materials that we used to promote the single."

Buena Vista executives agree that the close cooperation paid off. "The main segment of the CD market ranges in age from 15 to 35, which is exactly the people that we are targeting as well," says Kerwin Lo, the company's assistant GM. "We definitely need the record companies pre-release-wise, because they can get into one place—record stores—where we can't reach."

"Con Air" marks the second time Universal has worked with Buena Vista; previously, they collaborated

for 1995's "Dangerous Minds." The cross-promotion works for others, too. "The 'Shine' soundtrack sold three or four times what it [otherwise] would have because of the movie," says Bernard Fu, production supervisor at PolyGram Taiwan's classical and jazz department.

Yearwood's "How Do I Live" is included on a recent Universal compilation album, "Love Diary 2," which also contains tracks by the Backstreet Boys, Spice Girls, No Doubt, and George Benson, among others. "I thought the Trisha Yearwood track would have some impact," says Universal's Jones. "But for a Nashville artist to impact here regionally? I don't know."

Irish Grop: ASCAP Int'l Program Is 'A Farce'

■ BY KEN STEWART

DUBLIN—The two-year row between Irish and American artists' rights bodies is showing no signs of abating.

Brandon Grann, chairman of the Irish Music Rights Organisation (IMRO), says the ASCAP International Awards program intended to boost

musical contribution of Irish songwriters and composers in the U.S. "Graham added that, in the age of high-tech monitoring, using the argument that better monitoring of IMRO members' works in the U.S. would increase sales was "just nonsense. This kind of talk is just a smoke screen for inefficiency."

"It is no wonder collecting societies are under attack worldwide. They have only themselves to blame for not gearing up for the new millennium and for not providing the transparent services both artists and the user market place demands."

In a reply by ASCAP from its New York headquarters, CEO John LoPresto says, "We treat members of affili-

ated societies no differently than we treat our own domestic members—performances are paid in exactly the same manner."

"The new International Awards are distinct from our distributions—they are an extension of our ongoing Special Awards for ASCAP members whose works don't fall within the survey and are substantially performed in general license venues. Over the past six years, ASCAP members have benefited to the tune of \$35 million in Special Awards—a number that is hardly a farce. Despite IMRO's characterization of ASCAP as committed to distributing revenue from unsurveyed U.S. venues fairly and subjectively,

"ASCAP has in excess of 400,000 gen-

eral [non-broadcast] licensees that are not directly surveyed. ASCAP's collections from IMRO to date are far less than the 'several millions dollars' referred to in the IMRO statement."

Graham also had harsh words for the Irish government, whose lax attitude toward intellectual property matters, he said, had "resulted in Ireland's dubious distinction as the copyright black spot of Europe."

Later, the meeting heard that IMRO has positioned itself for future expansion into new areas of copyright administration—Graham said the organization "is now prepared to meet challenges within the rapidly changing landscape of intellectual property. The lively introduction of the one-stop shop offers an opportunity for us to more easily facilitate user demand for copyright clearances in all areas covered in the new media—graphic design, art, writing, production, animation, and, of course, music."

"This will allow IMRO to increase its income flow and spread its cost base, as well as being centrally placed to look after the rights of our members."

Graham also announced IMRO's intention to expand into the administration of mechanical rights.

"In every other country in Europe, societies such as IMRO administer both mechanical and performing rights. It makes sense to combine both activities, as common databases are used and the core activity is the same—collecting and distributing royalties. We can offer a cooperative, effective service to our members."

New board members Barbara Galavan (McGuinness Whelan Publishing) and Eddie Joyce (Acadair Ltd., trading as Dancesale) were announced as publisher-directors at the annual general meeting. Writer-directors Jimmy MacCarthy and Mike Hanrahan were re-elected.



the U.S. earnings of non-American composers is 'a farce.' IMRO will not participate in this program, Graham states.

Graham was speaking at IMRO's annual general meeting Sept. 10, where it was reported that the organization's revenues, collected on behalf of its 1,500 members in 1996, were 13 million Irish pounds (\$19.3 million), compared with 11 million pounds (\$16.3 million) in 1995. Of 15 million pounds (\$22.3 million) are projected for 1997.

Graham spoke of IMRO's rejection of ASCAP's International Awards Program. "Even though the program comes as a direct response to IMRO's two-year battle with ASCAP this is not the appropriate answer, and IMRO will not participate in this farce," he stated. "Arbitrary awards in place of payment for actual performances of our members' works in the U.S. is insulting and patronizing. IMRO expects nothing less from ASCAP than that required by international copyright law and the type of service we extend to them for the use of their recordings," he stated.

"The popularity of Irish music in every genre is growing, and it is up to the larger, older societies, like ASCAP to change their practices to appropriately recognize and pay for the significant

Kung To Exit HMV In Asia

HONG KONG—Philip Y.F. Kung, managing director of HMV in the Greater China and Southeast Asia region, is to leave the company at the end of October. Kung is to be senior VP of DFC, a duty-free goods company in Hong Kong.

Based in Hong Kong, Kung has been HMV's regional managing director for more than three years, during which time he has been recognized as a vocal champion of value-added, deep catalog music retailing in Asia. During his tenure, Kung has seen the chain's entry into the Southeast Asian market, including the launch and successful development of four stores in Hong Kong and another in Singapore.

The executive was also actively involved in lobbying government on the structure of Hong Kong's new copyright legislation in the final days of the British administration.

HMV's Tokyo-based Asia region

president Chris Walker will oversee Kung's duties between the time of Kung's departure and the naming of his successor.

HMV Group chairman/CEO Stuart McAllister says that he has no replacement in mind as Kung is leaving sooner than the company had expected.

Of Kung, he said, "I'm sorry to see him go. He's done a very good job in helping to launch HMV and particularly HMV Hong Kong and Singapore. We'll always be indebted to him for what he has done. We say farewell with lots of thanks."

Kung's replacement will have the title of managing director, Hong Kong and Singapore. Under the new structure this represents, the managing directors of individual countries will report to Walker. GARY BUNGER



'Drag' Down Under: WEA Records Australia presents k.d. lang with a Tiffany crystal star to mark her national promotional tour supporting "Drag." Pictured, from left, are Robert Rigby, managing director of WEA Records Australia; lang; Bo Martin, GM of promotion and publicity at WEA Records Australia; and Brian Harris, senior VP of Warner Music Asia Pacific.

Nonviegan Web Expanding Into Sweden

Musikk Buen Buys Sony Store, Aims To Build Market Share

■ BY KAI ROGER OTTESSEN

OSLO—Leading Norwegian retailer Musikk Buen is expanding its footprint in the Swedish market with the acquisition of the last of the four stores sold by Sony Music Entertainment Sweden.

Musikk Buen, the holding company for Norway's 46-store Hysj! Hysj! chain, takes ownership Oct. 1 of the 2,900-square-meter Mega Sjøkvaldalen store in Trondheim. The store is in Stockholm city center. The price of the deal has not been disclosed.

Musikk Buen/Hysj! Hysj! is already present in the Swedish market after buying the Mega Sjøkvaldalen store in Stockholm's Stureplan from Sony in 1996. That store was subsequently converted to the Hysj! Hysj! brand. However, Musikk Buen says it intends to keep the Mega name and profile for its latest acquisition. A company source says no layoffs or insertion of Norwegian personnel are expected.

Sony was prepared to sell the store and three other retail outlets to allow the company to concentrate on its core label activities, it says in a statement. It had three other stores sold in 1995, 1994, and 1995. The stores were originally bought by Sony Sweden under a previous management of the company.

The Musikk Buen acquisition is part of a strategy to establish a number of stores in shopping malls across Sweden within three to five years.

That expansion builds on a platform

of Hysj! Hysj! stores in Norway mainly based in shopping malls, a concept the chain hopes can add more value to the same market.

Hysj! Hysj! managing director are Pedersen, who is also one of the group's founders and major shareholders, comments. There aren't really any [music retail] chains in Sweden, and [the country] lags behind many European countries, including Norway. Our main goal, over a three- to five-year period, is to achieve the same market share in Sweden as we have in Norway." According to Pedersen, Hysj! Hysj! accounts for around 38% of Norway's record sales.

The projected gross revenues in 1997 for the Norwegian stores is 327 million kroner (\$44 million). The two stores in Sweden are likely to exceed 150 million kroner (\$20 million). Next year, the chain hopes to gross 500 million kroner (\$67 million) in the two countries. There are no plans for a public stock offering.

Rolf Kjos-Hanssen and Pedersen launched the first Musikk Buen-store in Trondheim, Norway, 11 years ago. The 17-square-meter store grossed 1.4 million kroner (\$200,000) in its first year. The Hysj! Hysj! concept was established in 1993.

"We consider the growth phase, in

terms of expanding the number of stores in Norway, as being over," Pedersen says. The only major cities not covered by the chain are Bergen and Tromsø.

In Sweden, Mega Sjøkvaldalen has made its mark especially in imported vinyl maxi-singles. Pedersen sees that as "not one of the most profitable parts of the store, but the single department as a whole in professional terms is a fantastic market share in Stockholm. That department will remain unchanged. We see that the market for singles is still growing."

Pedersen argues that it is too early to say what cross-border synergies can be had from expanding into Sweden. But, he notes, "we can't rule out the concept. For instance, international products are the same in Norway and Sweden."

Such cross-border transshipments are "not our No. 1 priority, however. It's a very good relationship with the Norwegian record industry, and we want to continue that. I also know that Mega has an extremely strong position among the Swedish record companies. It's important to maintain that."

Asked why the acquisition of the Mega store was attractive, he cites its market position, size, and trading volume as crucial in the decision making. "It's still a store with growth potential. That's very impressive to us," states Pedersen.

newsline...

TWO OPUS ONE RECORD STORES in Antwerp, Belgium, are closing after being officially declared bankrupt. The recent arrival of a Virgin Megastore in the Century Center shopping mall in the center of the city is being blamed for contributing to the failure of the Opus One outlet there, which is to close next month. Further competition has come from two French-owned FNAC stores in Antwerp, and the Century Center closure follows the shuttering Sept. 6 of an Opus One store in Brussels on the city's outskirts. The official receiver has ruled that the remaining Opus One stock of 45,000 CDs is to be sold at a 40% discount.

MARC MAKES

TOWER RECORDS has announced plans for a second store in Singapore. The 11,000-square-foot outlet is expected to open in November on the second floor of the Suncity City Plaza shopping mall in the city center. It will stock about 140,000 CDs and feature a permanent showcase stage for visiting artists, as well as a coffee bar. It is expected to be in partnership with a local company. Tower's first Singapore store opened in the Pacific Plaza Mall in 1998, its second in the region following the retailer's debut with a flagship store in Hong Kong the previous year. The official receiver in Singapore is under consideration.

GEOFF BURFEE

U.K. AUTHORS' BODY The Performing Right Society (PRS) received income of 192 million pounds (\$307 million) last year, an increase of 8% over 1995, the organization's annual general meeting was told. It distributed 168 million pounds (\$261 million) to its 30,000 composer, lyricist, and publisher members, 9% more than the previous year. The difference of 29 million pounds (\$47 million) represents fee increases and a 15% of total revenues, one percentage point lower than in 1995. Overseas income, at 64 million pounds (\$102 million), was up 10%. The biggest foreign revenue sources were the U.S., providing 13.3 million pounds (\$21.3 million); Germany, 9.7 million pounds (\$15.5 million); and France, 7.4 million pounds (\$11.8 million). Announcing the figures at the Sept. 12 meeting, chairman Andrew Potter said that increased vigilance by the PRS over overseas collection societies had aided the boost in revenues.

MARK SLOMONS

RONI SIZE & REPRÉSENT, which won the coveted Mercury Music Prize (Billboard Bulletin, Aug. 29) for its album "New Forms" (Thalyn/Loud/Mercury) has sold an additional 20,000 copies of the set in the U.K. since the Aug. 28 ceremony, according to Mercury Records U.K. More than 50,000 units of the album have been moved in total. Observers noted after the win that the prize's effect on sales of the drum'n'bass act's debut would be relatively easy to quantify compared with better-established acts such as Radiohead or Prodigy, which were also nominated for the award.

DOMINIC PRIDE

FORMER WHO GUITARIST PETE TOWNSHEND unveiled Sept. 14 a plaque from U.K. government agency English Heritage honoring Jimi Hendrix on the wall of Hendrix's former London home. More than 2,000 fans attended the ceremony, as well as Jimi's father, his sister, and his mother. The plaque was unveiled at Hendrix's former home in Jimi Hendrix Experience; Led Zeppelin's John Paul Jones; and Robert Wyatt of Soft Machine. "It represents a cultural acceptance of the fact that popular music has proved itself to be long-lasting," said Lady Bingham, who lived with Hendrix in the house in 1963 and campaigned for six years for the plaque after city fathers in Seattle, the artist's birthplace, refused a memorial. Such English Heritage honors are normally reserved for former prime ministers, diplomats, and members of the British establishment.

NIGEL WILLIAMSON

TOWER RECORDS in the U.K. says it will boycott the country's leading classical honors, the Gramophone Awards, because of the awards' sponsorship by mail-order company the Britannia Music Club. Tower will not be providing in-store marketing support to the winners, says U.K. managing director Andy Lown. "Music clubs are like supermarkets: They cream off profits from the most profitable customers, leaving the rest of the market with a wider range of music," Lown says. Responding to a question from Billboard, a Tower spokesman says the company will not be extending this philosophy to the Brit Awards, which are also sponsored by Britannia. No comment was forthcoming from the organizers of the Gramophone Awards.

JEFF CLARK MEADS

VIRGIN MEGASTORES and **MTV U.K.** are sponsoring a tour of British universities by baby act the Sugababes. The act is releasing its debut album, *Labels*. Acts confirmed include Number 1 Cup, the hormones, Kings Of Infinite Space, Dayton, Tin Star, Addict, and Story Ship. The 20-date tour kicks off Oct. 15 at the University of London and runs through Nov. 7.

PUBLIC PERFORMANCE LTD., the U.K. labels' collective body, collected total revenues of 21.7 million pounds (\$35 million) in the six months to November 1996. It has also reported revenues of 42.2 million pounds (\$68 million) in the 12 months to May 1996, 11.8% up from the previous year.

Disc Tara Gains Dominance In Indonesia

■ BY DEBE CAMPBELL

JAKARTA, RTA, Indonesia—Disc Tara, among the country's oldest audio outlets, is now the fastest growing music retailer in Indonesia, with almost 50 stores on five islands and outlets opening at a rate of three a month through the end of the year.

In just 12 years, Disc Tara has singlehandedly created a demand for CDs in Indonesia, and the format now accounts for more than 10% of the traditionally cassette-dominated market.

Disc Tara got its start in Jakarta in the 1980s with one LP shop. This grew into cassette, audio, and video rental and retail over the years, expanding into the Music Recording studio. With a strong foothold in the

averaged one CD sale a day in a market where the price of a disc was more than the average weekly income.

Hartawan grew on 80% sales with the philosophy of "just wait and it will grow."

Hartawan drew on connections and contacts to gain employment at Citibank to create CD copies. They entered an agreement with Indomart audio assemblers and Sony. Hartawan got 40 new luxury cars on the road each month with multi-disc changers installed. That soon grew to 400 cars a month, and he was finally selling CDs.

Another tactic was signing with Sony Japan for a six-month exhibition across the island of Java, demonstrating CD sound quality. "The deal was they sold hardware and I sold the software," Hartawan recalls.

Passionate joined in from home business sales, and local music fan clubs were invited to listen to CDs.

By 1989, Hartawan committed to opening 10 stores in collaboration with a national supermarket chain. The network grew to 25 outlets by 1995. During the last two years, it has grown to 46 stores, a 100% growth annually. All the shops are linked to the central marketing, merchandising, and distribution center by a barcode-based network, said to be the only one in Indonesia.

Other than mom-and-pop retailers, there are only two other small chains, the largest Data Star, having only a handful of shops in Jakarta.

Hartawan says international suppliers are now looking to link up with Disc Tara to collaborate on campaigns and artist appearances.

Recent cooperation with PolyGram brought CDE to Disc Tara shops. The group drew 2,000 fans in one hour for an autograph session.

Similar crowds turned out for Simply Red, All-4-One, and the Backstreet Boys. Local artist appearances have drawn up to 5,000. Hartawan says he has 10 local and eight foreign artist appearances scheduled for the remainder of the year.

The promotions are all part of his effort to create an entertainment atmosphere for customers. By refusing the organization, Hartawan has designed three store concepts to be implemented across Indonesia. The standard Disc Tara outlet, about 100 square meters, is in smaller cities and serves as a secondary store in larger cities. It carries a basic music line. Music Megastores, with less than 500 square meters, are in larger cities and include an upgraded product range along with imported CD-ROMs, imported lifestyle magazines. They carry music- and youth-oriented products, children's computer software, video, and laserdiscs.

Two exclusive 1,000-square-meter Tara Megastores in Jakarta are based on the HMV and Tower store concepts. Not only is the music departmentalized, but also the food and beverage department and jazz collections have different atmospheres and separate in-house stereo systems along with listening stations designed and built by Disc Tara. The Indonesian music retailer is using listening stations. Displays and a 50-unit TV wall make the stores appealing and entertaining for families.

(Continued on page 66)



industry, the group opened a vinyl factory and later moved into audio and video cassette production, prior to the crackdown on copyright laws in Indonesia.

Legitimizing the business, the organization obtained licensing for videos and music distribution from the Indonesian government. Now the company has a CD factory, a printing and packaging facility, and an injection plant to support production.

In 1995, Disc Tara opened the country's first CD store, a 3,000-square-meter outlet carrying 15,000 titles. Operated by Wirawan Hartawan, now the organization's president director, the shop

WORLDWIDE

JAPAN (Demco Publications Inc.) 09/15/97			GERMANY (Media Contact) 09/15/97			U.K. (Chartlast) 09/15/97			FRANCE (SNEP/IFPI/Disco) 09/15/97		
THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES
1	1	HOWEVER GLAT FUTURE	1	1	SOMETHING ABOUT THE WAY YOU LOOK	1	1	SOMETHING ABOUT THE WAY YOU LOOK	1	1	SOMETHING ABOUT THE WAY YOU LOOK
2	2	GARUNDSUO SONGS KIRINU KIDS - COMBOTS	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN
3	3	MELTY LOVE SHAZNA AND JANA	3	3	MEN IN BLACK WILL SMITH COLUMBIA	3	3	MEN IN BLACK WILL SMITH COLUMBIA	3	3	MEN IN BLACK WILL SMITH COLUMBIA
4	4	BEYBUTTS/STARS THE NEW JAYS	4	4	THE MIMICRY OF THE WIND '97 DADDY & FATH	4	4	THE MIMICRY OF THE WIND '97 DADDY & FATH	4	4	THE MIMICRY OF THE WIND '97 DADDY & FATH
5	5	BEAT BEACH KAWAMURA VICTOR	5	5	C U WHEN U GET THERE COULD FEAT. AD THEVZ	5	5	C U WHEN U GET THERE COULD FEAT. AD THEVZ	5	5	C U WHEN U GET THERE COULD FEAT. AD THEVZ
6	6	SHUFFLE MY LITTLE LOVER TONY FANTASY	6	6	MEET HER AT THE LOVE PRAIRIE DA HOOL	6	6	MEET HER AT THE LOVE PRAIRIE DA HOOL	6	6	MEET HER AT THE LOVE PRAIRIE DA HOOL
7	7	MISSISSIPPI WITA L'COULEUR NEW CASH	7	7	CRUSH ON ME ARISON CARSONS CDS	7	7	CRUSH ON ME ARISON CARSONS CDS	7	7	CRUSH ON ME ARISON CARSONS CDS
8	8	SMOKE (DESHIKENYO NO YATAI SOUTA)	8	8	BECAUSE IT'S LOVE THE KELLY FAMILY	8	8	BECAUSE IT'S LOVE THE KELLY FAMILY	8	8	BECAUSE IT'S LOVE THE KELLY FAMILY
9	9	ALL SLASHES WITH THE NEW CASH	9	9	THE MIMICRY OF THE WIND '97 DADDY & FATH	9	9	THE MIMICRY OF THE WIND '97 DADDY & FATH	9	9	THE MIMICRY OF THE WIND '97 DADDY & FATH
10	10	DEATH ROUNO NO TONY EVERY LITTLE THING	10	10	GOTHAM CITY R. KELLY HOUSE TRAX	10	10	GOTHAM CITY R. KELLY HOUSE TRAX	10	10	GOTHAM CITY R. KELLY HOUSE TRAX
11	11	NO TSYU NO UNO ELEANOR	11	11	EVERYBODY BACKSTREET'S BACK	11	11	EVERYBODY BACKSTREET'S BACK	11	11	EVERYBODY BACKSTREET'S BACK
12	12	KASHIMURA POWER CANTON	12	12	NO MONEY NO PROBLEMS THE NOTORIOUS	12	12	NO MONEY NO PROBLEMS THE NOTORIOUS	12	12	NO MONEY NO PROBLEMS THE NOTORIOUS
13	13	THANOS-IF I CAN'T BE YOURS LOREN & MASA	13	13	HISTORY MICHAEL JACKSON AND	13	13	HISTORY MICHAEL JACKSON AND	13	13	HISTORY MICHAEL JACKSON AND
14	14	FOREVER TAKASHI SORIMACHI WITH RICHIE	14	14	WAKE ME UP THE LIMIT MR. PRESIDENT	14	14	WAKE ME UP THE LIMIT MR. PRESIDENT	14	14	WAKE ME UP THE LIMIT MR. PRESIDENT
15	15	POWER SONG TAKASHI SORIMACHI	15	15	UNO, DROS, MARIA RICHY MARTIN COLUMBIA	15	15	UNO, DROS, MARIA RICHY MARTIN COLUMBIA	15	15	UNO, DROS, MARIA RICHY MARTIN COLUMBIA
16	16	MONOKOKE HINE YOSHIMAKI	16	16	HISTORY MICHAEL JACKSON AND	16	16	HISTORY MICHAEL JACKSON AND	16	16	HISTORY MICHAEL JACKSON AND
17	17	BURN THE YELLOW NOBODY FUTURE	17	17	I WANT THAT JUST THE WAY LUTICIA MCNEAL	17	17	I WANT THAT JUST THE WAY LUTICIA MCNEAL	17	17	I WANT THAT JUST THE WAY LUTICIA MCNEAL
18	18	HIMAWARI TSUYOSHI NAGASAKI FOR LUTICIA	18	18	AMNIA BE THE ONLY ONE ETERNAL FEAT. BEBE	18	18	AMNIA BE THE ONLY ONE ETERNAL FEAT. BEBE	18	18	AMNIA BE THE ONLY ONE ETERNAL FEAT. BEBE
19	19	MR. LONEY KICU TAMAHO	19	19	TOO COLD CHILLI FEAT. BRINGING CARRIHO	19	19	TOO COLD CHILLI FEAT. BRINGING CARRIHO	19	19	TOO COLD CHILLI FEAT. BRINGING CARRIHO
20	20	RIMI GA INU NATSU GENE & GAMA	20	20	HOW COME, HOW LONG, BAYBACE & STEVE	20	20	HOW COME, HOW LONG, BAYBACE & STEVE	20	20	HOW COME, HOW LONG, BAYBACE & STEVE
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	YOSHINO KAMAKURA FULMENETARY FOR LIFE	1	1	VARIOUS ARTISTS BUTTERFLY COLUMBIA	1	1	VARIOUS ARTISTS BUTTERFLY COLUMBIA	1	1	VARIOUS ARTISTS BUTTERFLY COLUMBIA
2	2	SARUGANOS MACHURI COLUMBIA	2	2	VARIOUS ARTISTS BUTTERFLY COLUMBIA	2	2	VARIOUS ARTISTS BUTTERFLY COLUMBIA	2	2	VARIOUS ARTISTS BUTTERFLY COLUMBIA
3	3	TOYO KURUSUJI KID COLUMBIA	3	3	VARIOUS ARTISTS BUTTERFLY COLUMBIA	3	3	VARIOUS ARTISTS BUTTERFLY COLUMBIA	3	3	VARIOUS ARTISTS BUTTERFLY COLUMBIA
4	4	MIKI NAKA POWER OF DREAMS A&M	4	4	VARIOUS ARTISTS BUTTERFLY COLUMBIA	4	4	VARIOUS ARTISTS BUTTERFLY COLUMBIA	4	4	VARIOUS ARTISTS BUTTERFLY COLUMBIA
5	5	YOSHINO KAMAKURA FULMENETARY FOR LIFE	5	5	VARIOUS ARTISTS BUTTERFLY COLUMBIA	5	5	VARIOUS ARTISTS BUTTERFLY COLUMBIA	5	5	VARIOUS ARTISTS BUTTERFLY COLUMBIA
6	6	YOSHINO KAMAKURA FULMENETARY FOR LIFE	6	6	VARIOUS ARTISTS BUTTERFLY COLUMBIA	6	6	VARIOUS ARTISTS BUTTERFLY COLUMBIA	6	6	VARIOUS ARTISTS BUTTERFLY COLUMBIA
7	7	YOSHINO KAMAKURA FULMENETARY FOR LIFE	7	7	VARIOUS ARTISTS BUTTERFLY COLUMBIA	7	7	VARIOUS ARTISTS BUTTERFLY COLUMBIA	7	7	VARIOUS ARTISTS BUTTERFLY COLUMBIA
8	8	YOSHINO KAMAKURA FULMENETARY FOR LIFE	8	8	VARIOUS ARTISTS BUTTERFLY COLUMBIA	8	8	VARIOUS ARTISTS BUTTERFLY COLUMBIA	8	8	VARIOUS ARTISTS BUTTERFLY COLUMBIA
9	9	YOSHINO KAMAKURA FULMENETARY FOR LIFE	9	9	VARIOUS ARTISTS BUTTERFLY COLUMBIA	9	9	VARIOUS ARTISTS BUTTERFLY COLUMBIA	9	9	VARIOUS ARTISTS BUTTERFLY COLUMBIA
10	10	YOSHINO KAMAKURA FULMENETARY FOR LIFE	10	10	VARIOUS ARTISTS BUTTERFLY COLUMBIA	10	10	VARIOUS ARTISTS BUTTERFLY COLUMBIA	10	10	VARIOUS ARTISTS BUTTERFLY COLUMBIA
11	11	YOSHINO KAMAKURA FULMENETARY FOR LIFE	11	11	VARIOUS ARTISTS BUTTERFLY COLUMBIA	11	11	VARIOUS ARTISTS BUTTERFLY COLUMBIA	11	11	VARIOUS ARTISTS BUTTERFLY COLUMBIA
12	12	YOSHINO KAMAKURA FULMENETARY FOR LIFE	12	12	VARIOUS ARTISTS BUTTERFLY COLUMBIA	12	12	VARIOUS ARTISTS BUTTERFLY COLUMBIA	12	12	VARIOUS ARTISTS BUTTERFLY COLUMBIA
13	13	YOSHINO KAMAKURA FULMENETARY FOR LIFE	13	13	VARIOUS ARTISTS BUTTERFLY COLUMBIA	13	13	VARIOUS ARTISTS BUTTERFLY COLUMBIA	13	13	VARIOUS ARTISTS BUTTERFLY COLUMBIA
14	14	YOSHINO KAMAKURA FULMENETARY FOR LIFE	14	14	VARIOUS ARTISTS BUTTERFLY COLUMBIA	14	14	VARIOUS ARTISTS BUTTERFLY COLUMBIA	14	14	VARIOUS ARTISTS BUTTERFLY COLUMBIA
15	15	YOSHINO KAMAKURA FULMENETARY FOR LIFE	15	15	VARIOUS ARTISTS BUTTERFLY COLUMBIA	15	15	VARIOUS ARTISTS BUTTERFLY COLUMBIA	15	15	VARIOUS ARTISTS BUTTERFLY COLUMBIA
16	16	YOSHINO KAMAKURA FULMENETARY FOR LIFE	16	16	VARIOUS ARTISTS BUTTERFLY COLUMBIA	16	16	VARIOUS ARTISTS BUTTERFLY COLUMBIA	16	16	VARIOUS ARTISTS BUTTERFLY COLUMBIA
17	17	YOSHINO KAMAKURA FULMENETARY FOR LIFE	17	17	VARIOUS ARTISTS BUTTERFLY COLUMBIA	17	17	VARIOUS ARTISTS BUTTERFLY COLUMBIA	17	17	VARIOUS ARTISTS BUTTERFLY COLUMBIA
18	18	YOSHINO KAMAKURA FULMENETARY FOR LIFE	18	18	VARIOUS ARTISTS BUTTERFLY COLUMBIA	18	18	VARIOUS ARTISTS BUTTERFLY COLUMBIA	18	18	VARIOUS ARTISTS BUTTERFLY COLUMBIA
19	19	YOSHINO KAMAKURA FULMENETARY FOR LIFE	19	19	VARIOUS ARTISTS BUTTERFLY COLUMBIA	19	19	VARIOUS ARTISTS BUTTERFLY COLUMBIA	19	19	VARIOUS ARTISTS BUTTERFLY COLUMBIA
20	20	YOSHINO KAMAKURA FULMENETARY FOR LIFE	20	20	VARIOUS ARTISTS BUTTERFLY COLUMBIA	20	20	VARIOUS ARTISTS BUTTERFLY COLUMBIA	20	20	VARIOUS ARTISTS BUTTERFLY COLUMBIA
CANADA (SoundScan) 09/22/97			NETHERLANDS (Charting Maps Top 100) 09/20/97			AUSTRALIA (ARIA) 09/22/97			ITALY (Musica e Dischi) 09/15/97		
THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES	THIS LAST	LAST	SINGLES
1	1	PUFF DADDY & FATH EVANS (FEAT. 112) I'LL BE MISSING YOU	1	1	SOMETHING ABOUT THE WAY YOU LOOK	1	1	SOMETHING ABOUT THE WAY YOU LOOK	1	1	SOMETHING ABOUT THE WAY YOU LOOK
2	2	NO MONEY NO PROBLEMS THE NOTORIOUS	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN	2	2	TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN
3	3	B.I.G. FEAT. PUFF DADDY & MASEI	3	3	BARBIE GIRL A&M	3	3	BARBIE GIRL A&M	3	3	BARBIE GIRL A&M
4	4	HOW DO YOU LIVE REMOTE CDS	4	4	EVERYBODY BACKSTREET'S BACK	4	4	EVERYBODY BACKSTREET'S BACK	4	4	EVERYBODY BACKSTREET'S BACK
5	5	EVERYBODY BACKSTREET'S BACK	5	5	EVERYBODY BACKSTREET'S BACK	5	5	EVERYBODY BACKSTREET'S BACK	5	5	EVERYBODY BACKSTREET'S BACK
6	6	EVERYBODY BACKSTREET'S BACK	6	6	EVERYBODY BACKSTREET'S BACK	6	6	EVERYBODY BACKSTREET'S BACK	6	6	EVERYBODY BACKSTREET'S BACK
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THE WORLD CONTINUED

EUROCHART 09/17/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. J.123) AND BOWEN
2	1	2 SOMETHING ABOUT THE WAY YOU LOOK TONGUE-CLASPER IN THE WIND '97 ELTON JOHN
3	4	3 MEN IN BLACK WILL SMITH
4	NEW	4 C U WHEN U GET THERE COOLO FEAT. 40 THEVZ
5	NEW	5 SAMBA DE JANEIRO BELLINI
6	NEW	6 KIERSTEN BACKSTREET'S BACK! BACKSTREET
7	6	7 GUESS WHO'S COMING TO DINNER MR. DE. ASHLEY
8	RE	8 FREE. ULTRA NINE
9	NEW	9 THE YOUNG AND THE RUTHLESS/STRANGEST THING '97 GEORGE MICHAEL
10	RE	10 NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
ALBUMS		
1	1	1 OASIS BE HERE NOW
2	2	2 BACKSTREET BOYS BACKSTREET'S BACK
3	3	3 ANDREA BOCCALA ROMANZO
4	NEW	4 MARIAN CARTER BUTTERFLY
5	NEW	5 PROUD THE FATE OF THE LAND
6	NEW	6 RAINBOW ON COMPUTER
7	NEW	7 JAY COCKER ACROSS FROM MIDNIGHT
8	NEW	8 RAINBOW ON COMPUTER
9	NEW	9 SOUNDTRACK MEN IN BLACK
10	NEW	10 SOUNDTRACK MEN IN BLACK

MALAYSIA (RMO) 09/16/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	1 BACKSTREET BOYS BACKSTREET'S BACK
2	NEW	2 VANUS ARTISTS METAL GUT LUT RECORDS
3	NEW	3 PUFF DADDY & FAITH EVANS NO WAY OUT
4	NEW	4 LUNAH SPRING
5	4	5 VANUS ARTISTS METAL GUT LUT RECORDS
6	2	6 OASIS BE HERE NOW
7	NEW	7 ZIANA ZAHN PUNCAK KAHAN
8	NEW	8 PAUL GUNAWAN SINGING SING
9	NEW	9 GARY BARLOW OPEN ROAD
10	NEW	10 VANUS ARTISTS IN MAN LUNG LONG

SWEDEN (SGL) 09/12/97

THIS WEEK	LAST WEEK	SINGLES
1	1	1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. J.123)
2	2	2 SOMETHING ABOUT THE WAY YOU LOOK TONGUE-CLASPER IN THE WIND '97 ELTON JOHN
3	4	3 MEN IN BLACK WILL SMITH
4	NEW	4 C U WHEN U GET THERE COOLO FEAT. 40 THEVZ
5	NEW	5 KUNG FOO SHING MAGNUS ULQVIST
6	NEW	6 GUESS WHO'S COMING TO DINNER MR. DE. ASHLEY
7	NEW	7 NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
8	NEW	8 HONEY HANSON CARRY
9	NEW	9 HOW COME HOW LONG BAREFACE & STEVE WONDER
10	NEW	10 ATTENTION SYMPHONY THE VERVE
ALBUMS		
1	1	1 OASIS BE HERE NOW
2	2	2 ADAM AGUILAR UNRAVEL
3	3	3 JOHN JOHNSON BLUE MOON SWAMP
4	4	4 BACKSTREET BOYS BACKSTREET'S BACK
5	NEW	5 PACE GARY
6	NEW	6 NO DOUBT TRAGIC KINGDOM
7	NEW	7 GARY BARLOW OPEN ROAD
8	NEW	8 PROUD THE FATE OF THE LAND
9	NEW	9 STEAN SANDSTROM DAYLAND
10	NEW	10 SARAH BRIGHAM/TRACEY THOMAS

NORWAY (Western Gen Norway) 09/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. J.123)
2	2	2 MEN IN BLACK WILL SMITH
3	NEW	3 MY HONEY HANSON CARRY
4	NEW	4 T.Y.C. BACK CHILLI FEATURING CARPARRHO
5	NEW	5 I'LL BE THERE FOR YOU THE REMBRANTS
6	NEW	6 EVERYBODY BACKSTREET'S BACK! BACKSTREET
7	NEW	7 LONELY NANA POLSKAN
8	NEW	8 I WANA BE THE ONLY ONE ETERNAL FET BEBE
9	NEW	9 BATTERED SYMPHONY THE VERVE
ALBUMS		
1	1	1 OASIS BE HERE NOW
2	2	2 GENESIS CALLING ALL STATIONS
3	NEW	3 ANDREA BOCCALA ROMANZO
4	NEW	4 RAINBOW ON COMPUTER
5	NEW	5 BORN APPELZUS TANKER NO DO APPELZUS
6	NEW	6 BACKSTREET BOYS BACKSTREET'S BACK
7	NEW	7 ADAM AGUILAR UNRAVEL
8	NEW	8 PROUD THE FATE OF THE LAND
9	NEW	9 SHURPERS SHURPERS 3

SPAIN (APV/MEX) 09/06/97

THIS WEEK	LAST WEEK	SINGLES
1	1	1 FREE. ULTRA NINE
2	2	2 REACHABLE NANA & KONE
3	NEW	3 MR. DE. ALBAN
4	NEW	4 VIRTUAL EXPERIENCE COCOON
5	NEW	5 CAFE DEL MAR ENERGY
6	NEW	6 SHAMPOO
7	RE	7 ATTACK VULV. 1. PRISTIS & BURNER
8	NEW	8 ANOMIA ANOMIA 2. BURNER
9	NEW	9 MEN IN BLACK WILL SMITH
10	3	10 MEN IN BLACK WILL SMITH
ALBUMS		
1	1	1 ALEJANDRO SANZ MASE
2	2	2 BACKSTREET BOYS BACKSTREET'S BACK
3	3	3 MICHEL ROMANZO
4	3	4 OASIS BE HERE NOW
5	4	5 JARAR DE PAO LA CACA
6	5	6 MONICA RAMONAL PULSAR DE MUSE
7	6	7 MEX. NICK
8	NEW	8 NANA TORRES
9	NEW	9 PROUD THE FATE OF THE LAND
10	NEW	10 DROVE DEVIL CAME TO ME

PORTUGAL (Portuguese/MP) 09/16/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	1 PAULO GUNAWAN SINGING SING
2	2	2 THE KELLY FAMILY ALL ABOUT HEAVEN
3	3	3 SANTANA SUMMER/CRAMS
4	4	4 OASIS BE HERE NOW
5	5	5 GABRIEL PENSADOR QUEBRA-COROA
6	NEW	6 THE POP
7	7	7 ELVIS PRESLEY FOREVER IN LOVE
8	NEW	8 UZ UNDER A BLOOD RED SKY
9	NEW	9 UZ UNDER A BLOOD RED SKY
10	NEW	10 UZ UNDER A BLOOD RED SKY

DENMARK (Ulf/Northern Marketing Research) 09/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. J.123)
2	2	2 SUPER HERO DATE
3	3	3 EVERYBODY BACKSTREET'S BACK! BACKSTREET
4	4	4 C U WHEN U GET THERE COOLO FEAT. 40 THEVZ
5	5	5 MEN IN BLACK WILL SMITH
6	NEW	6 LONELY NANA POLSKAN
7	NEW	7 GUN, GUN, TRES MARIA RICKY MARTIN
8	NEW	8 YOU HAVE BEEN LOVE/STRANGEST THING '97 GEORGE MICHAEL
9	NEW	9 SQUADRO SCARLETT
10	NEW	10 HOW COME HOW LONG BAREFACE & STEVE WONDER
ALBUMS		
1	1	1 MICHAEL JACKSON BLOND ON THE DANCE FLOOR
2	2	2 HISTORY IN THE MIX
3	3	3 OASIS BE HERE NOW
4	NEW	4 JACE SOMETHING TO FEEL
5	NEW	5 ANDREA BOCCALA ROMANZO
6	NEW	6 RILLY GLOU GREATEST HITS VOLUME III
7	NEW	7 GARY BARLOW OPEN ROAD
8	NEW	8 ADAM AGUILAR UNRAVEL
9	NEW	9 VANUS ARTISTS BURNING LOVE
10	NEW	10 MORMAN SUNDREDAKSONG VOL. 2

FINLAND (Suomalainen) 09/14/97

THIS WEEK	LAST WEEK	SINGLES
1	1	1 UNKA AVALANJA
2	2	2 MARIAN GIBEL
3	3	3 MITAAN MUA TO O LEHTIVHET
4	4	4 THE AGE OF LOVE SCOOTER
5	5	5 MEN IN BLACK WILL SMITH
6	6	6 MATEO AVALANJA
7	7	7 MR. DE. OR ALBAN
8	8	8 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. J.123)
9	9	9 THE REMBRANTS
ALBUMS		
1	1	1 LEZEPPEIN REMASTERS
2	2	2 OASIS BE HERE NOW
3	3	3 CIX CLOUDA MARIN
4	4	4 SCOOTER THE AGE OF LOVE
5	5	5 RASMUS PLAYBOYS
6	6	6 ADAM AGUILAR UNRAVEL
7	7	7 MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE
8	8	8 BACKSTREET BOYS BACKSTREET'S BACK
9	9	9 TOMMI LANTENEN PUUNKIN GRANIT
10	NEW	10 MR. PRESIDENT NIGHT CLUB

DISCOURSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

INDONESIA/FRANCE: Indonesian singer Anggun Sami has released her latest album, "Au Nom De La Lune" (By The Moon), on Sony Columbia in France, with versions in English and French.

For Indonesian market, she has released a special edition comprising 16 songs in English, French, and Indonesian. The French album sold 82,000 copies in France in four weeks, while in Indonesia, sales have topped 100,000, according to Sony Music Indonesia managing director Sotanto Hartono. An exotic mix of modern tunes, including a version of David Bowie's "Life On Mars," and traditional songs, "Au Nom De La Lune" is a departure from Sami's previous pop/rock style. The album's musical director, with whom Sami co-wrote four of the songs, was French composer Erick Bend, who has written arrangements in the past for Céline Dion and Mariah Carey. The album will be released soon in India, Japan, Canada, the U.S., and Europe. Sami's first album, released in 1986, was "Dunia Aku Punya" (The World I Own), which included the song "Tegang" (Tense), co-written with her father, Darto Sings, and arranged by Ian Goss on the Indonesian rock scene. Sami's last two albums, "New Purana" and "Anggung C. Saeni," "Lahl," were produced by her French husband and manager, Michael Goss.

ANTONIA, A NOTABLE FIGURE IN THE INDIAN MUSIC SCENE, WAS PRODUCED BY HER FRENCH HUSBAND AND MANAGER, MICHAEL GOSS.

NETHERLANDS: The success in this country of such American R&B acts as Blackstreet, Az Yet, and R. Kelly has led local A&R managers shifting into higher gear in their search for home-grown acts with a similar style. Having previously developed the Dutch-language R&B act Armehemeto for Mercury, Hans Dieker, now of indie label/distributor Dureco, has discovered Roméo, a male quartet from Rotterdam. The group comprises English twins Spencer and Julian Barry (20) with Dutchmen Milton Wijngaarde (19) and Clifton Gienhebra (24). The group showcases its cool blend of harmony soul on the first single, a romantic ballad called "Always Fall For Love," which was co-written by Az Yet's Marc Nelson. The single is accompanied by a video shot on film that is expected to air soon on MTV Europe, VIVA, and MCM. Dureco has optioned worldwide rights for the song.

IRELAND: Dolores Keane, whom Nanci Griffith has called "the voice of Ireland," was born into one of the country's most celebrated musical families, in which, as she recalls, "learning songs and tunes was like learning to walk." She first came to widespread attention as singer with the group De Dannan, a group that has at various times included Mary Black, Maureen O'Donnell, and Eleanor Shanley, all of whom went on to solo careers. "The Best Of Dolores Keane" (Dura/Tel) is a 16-track compilation from albums including "Loon In A Cage," "Soleil Ground," and "Dolores Keane." Keane is an artist who is at ease with both traditional and contemporary material, and the album features songs written by Kieran Halpin, Paul Brady, John Faulkner, Donagh Long, Van Morrison, and John Lennon and Paul McCartney. The performances include collaborations with Mick Hanly ("My Love Is In America"), Emmet Harris ("Never Be The Sun," "Emigrant Eyes"), De Dannan ("Let It Be"), and Liam Bradley ("Have I Told You Lately").

SOUTH AFRICA: The sound of township jive reaches far beyond the confines of Soweto with the international release of "Born To Live" by the Soul Brothers. In South Africa, the group's albums circulate mostly on cassette, many of them bootlegged, and this release for a wider market is made up of tracks from two recent South African hit albums and an acclaimed session recorded on the group's European tour for the BBC Radio One show hosted by U.K. radio's leading champion of world music, Andy Kershaw. With more than 20 years in the business but with a shifting lineup, the Soul Brothers are the finest exponents of the rhythms of mbongo, the Zulu term meaning "home-made," originally applied as an insult but gleefully adopted as a term of endearment by performers and audiences alike. Strong vocal harmonies also inspired by Zulu music, driving saxophones, and the classic Hammond B-3 organ sound constitute an explosive mix. Onstage the group is dynamic, with the vocalists led by David Masondo, performing outrageous stunts that the old Motown vocal groups would never have imagined in their wildest dreams, and "Born To Live" captures the excitement of the Brothers' live performances as well as any studio recording ever could.

PHILIPPINES: What passes for jazz here is often little more than straightforward instrumental music, but pianist Bel Cruz Jr., 53, plays the real thing on his debut album, "Baguio" (Cruz's childhood nickname—no English translation), released on the Musiko Records label of BMG Records (Philippines) Inc. As well as featuring the Cruz compositions, "Baguio" contains five passionate jazz treatments of well-known Filipino standards and folk songs, including "Dahil Sa 'Yo" (Because Of You) composed by Mike Velarde, and "Ang Tangi Kong Pag-Ibig" (My Only Love) by Nicmaro Abellardo. Arranged for a conventional lineup of piano, bass, and drums, the songs are also imbued with a Latin rhythmic pulse, thanks to the additional use of congas and timbales. According to Cruz, "I was a little bit disappointed with the results. I thought, 'I never play a song the same way twice,' he says. "The chord voicings and the improvisation come out of me differently each time." While the opportunities for jazz artists to record albums in this country remain limited, Cruz is helping to break down barriers.

DAVID GONZALES

Yamo Offers Alternative to Cold Electronica On 'Pie'

WARMTH and whimsicality are not qualities usually associated with the technologically driven genre of electronic music. Yet they are found in abundance on "Time Pie," the noteworthy new album from Yamo, a collaborative electro-pop project led by Germany's Wolfgang Voigt and German flür, a former member of the pioneering electronic music band Kraftwerk.

Released Tuesday (23) on the independent Hypnotic Recordings in the U.S. and other labels in Europe and Japan, "Time Pie" is the result of a long personal and musical journey for Flür, who has built upon and moved beyond the legacy of the music he made with Kraftwerk from the '70s onward.

That legacy—the trance-inducing, coolly impersonal soundscapes of such albums as 1974's "Trans-Europe Express"—has had an influence on the development of styles including disco, rap, techno, electronics, and modern dance music. While he is aware of Kraftwerk's substantial influence, Flür is the first to admit that, for him, listening to contemporary pop is not a priority.

"I ignore a lot of [what's on] radio because I have to have my eyes and ears free from other influences," he says, speaking from his home in Düsseldorf, in Germany's Rhineland region. "There is enough sound in the air when you live in a big city. I get more from that and what I listen to in nature."

Early this month, Flür participated in a panel on electronic music in the '90s at the CMI convention in New York and acknowledged that Europe continues to embrace electronic styles much more fervently than the U.S., the land of guitar rock.

"It is so big here in Europe and has such radio play, and so little in America," says Flür. "Since 1974, when a band like Kraftwerk brought electronic music inside of pop to America, nothing has changed too much. Only special radio stations play this music."

It also takes a special record label to properly market electronic music. Flür says he learned that Hypnotic Records, based in California, has previously released albums by other electronic bands, including the early albums from Kraftwerk, licensed from Capitol Records. "I'm really happy with those guys," he says of Hypnotic.

Germany's culture of technological certainty certainly has been credited, in part, for nurturing the rise of

electronic music in the '70s and, more recently, for the market's success with dance music. But Flür today draws from another aspect of German culture. He describes the songs on "Time Pie" as an electronic pop fairy tale. Think of the Brothers Grimm with synthesizers.

A playful spirit runs through "Time Pie" in the electronic lyrics and vocal delivery of the title track; in the buzzing bite of a song called "Mosquito"; in the kiss-and-giggle intro to "Awomana"; or in the driving highway pulse of "Guiding Ray" (subtitled "Space Journey To Funny Faces From Foreign Town"), an autobiographical tale of Flür's search for new musical styles since leaving Kraftwerk in the '80s.

Adding a touch of innocence, Flür's teenage niece, Jeannine Flür, makes her vocal debut on the single "Stereomatic," a retro-sounding paean to stereo recording. "This brilliant technique from the '50s, which allows us artists to be able to pack our musical stories so effectively," writes Flür in the liner notes for "Time Pie."

For the recording of "Stereomatic," Flür even dusted off the original electronic drum pad that he and Kraftwerk's Florian Schneider created in the '70s. "That was just for fun," he says. "We do everything for fun."

That attitude is a far cry from the cool and serious image of Kraftwerk, suggesting why Flür left the group in pursuit of more emotionally engaging music.

"There being too much warmth, in my being together personally or in our music. That was the reason to leave and to search for a new style. I like to tell stories," he says. "I'm a bit like an actor when I go inside the recording studio," he continues. "I'm only interested in working with people who have no problems in showing their feelings. That was my goal, of course. And that was the reason I left Kraftwerk, with a heart full of pain, of course, because it's not easy to leave a band. I changed. I really have to tell you, no, Kraftwerk, and we went different ways."

"Sometimes, it's so healthy to let things go," adds Flür. "I only want to find something that makes me feel good. What brings me the most joy in life is the synthesizer music inside of me."

Home & Abroad is a biweekly column spotlighting the activities of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, WFLA-TV, 24 Raymond St., London, W15 7AH, or faxed to 44-171-7337-2316.

■ BY LARRY LeBLANC

TORONTO—"Let It Rain," the debut album by traditional-styled country singer Shirley Myers, to be released on Stony Plain Records in Canada Oct. 14, came about only because of the unexpected popularity of its title track.

Serviced to Canadian country radio on "Country 101" radio, the album was sampled April 14, the song "Let It Rain" peaked at No. 9 on Broadcast Data Systems' country chart here July 7, a significant feat for a virtual unknown without a label.

"Let It Rain" was also featured on the WEA compilation "New Country 4," released May 13. According to Alan Fletcher, director of strategic projects for Warner Music Canada, the album, which also contains tracks by Paul Brandt, Kevin Sharp, and Bryan White, has sold 147,000 units in Canada.

Following the almighty success of the "Let It Rain" track, several executives at Warner Music Canada had wanted to sign a 29-year-old Myers directly to the company, but that didn't happen. However, Garry Newman, senior VP/managing director of the company's domestic/international division, who had been enthusiastic about the "Let It Rain" single the first time he heard it, telephoned Holger Petersen, president of Stony Plain, based in Edmonton, Alberta, to suggest that the company based inside sign the twangy-voiced, Canadian-born performer.

"It all happened very quickly," recalls Petersen. "We made the [recording] deal before the album was even started [in mid-August]. I heard eight songs Shirley had as demos, and the quality of the songwriting really impressed me. She's a great singer. I don't know how you would describe [her music]. It's more traditional than contemporary. It has a real simplicity that rings true."

Produced by Myers, her boyfriend, steel guitarist Rod Nicholson, and engineer Troy Laneside, the album was recorded at Finestre Studio in Nashville using mostly studio musicians. "I'm a song-writer, and I'm co-written by Myers, including the title song, which she co-wrote with Nicholson."

"Some of the tracks, [like] 'Long

DISC TARA

(Continued from page 63)

Hartawan believes his company may have room to move in the megastore market from some time to come, as he believes that "The Bushwicks" are on foreign retailers will not be lifted for several years. "Because Tower Records usually targets tourist markets and tax-exempt areas in Asia, it may not be in the immediate plan area," he says, "especially since it is still a 90% cassette market here."

The market is not ready for CD-only sales in Asia, says a Singaporean and Hong Kong have bigger buying power. But it will happen eventually and we have to be prepared."

While the market is not ready for CD-only sales in Asia, says a Singaporean and Hong Kong have bigger buying power. But it will happen eventually and we have to be prepared."

Long Gone," were recorded 2½ years ago, while in the past year we recorded 'Fallin' Out Of Love,' 'Let It Rain,' and 'Lettin' Go,'" says Myers. "Every six or eight months, we go in the studio and track three songs. One last track was the last song put on. Rod and I wrote it just the day before we tracked it three weeks ago just with 'Don't Say I Am a Woman' and 'The Last Song.'"

For the follow-up to the "Let It Rain" single, Stony Plain released "Haven't You Heard" to Canadian country radio on Monday (22). "We're going to hit radio here," says Fletcher (radio programmers) have been waiting for a follow-up," says Petersen. "Let It Rain" was certainly a successful tune."

"Let It Rain" is the most-requested song we've played this year," says Steve Jones, program manager of country CFQM in Myers' hometown, Moncton, New Brunswick. "We can't wait to start playing tracks from the album."

Despite his initial disappointment at Warner Music Canada passing on Myers, her Nashville-based manager, Petersen says he is not a client. He is about signing a deal with Stony Plain because recording rights were restricted to Canada, making it possible for him to secure another deal with the U.S.

"We had jumped-started Shirley's career with 'Let It Rain,' and I didn't want to lose any momentum," says Leggett. "The deal with Stony Plain had been such that it had tied my hands down in the U.S. I would have waited for a U.S.-based deal. Now, the minute I get a deal in the United States, I can go ahead and sign, and I only keep this first album in Canada."

Leggett adds that he is "now talking seriously to several U.S. labels [about Myers' album] and there's been some interest in what's been happening [in Canada]. I will eventually get her a U.S. deal. Here's a 29-year-old girl who can sing, who writes, and who doesn't have to be taught the [music] business."

Myers certainly knows country music from growing up in Moncton. Her father, singer/guitarist Gerry Myers, has been a well-known radio figure for decades throughout Canada's East Coast as a member of the Bunkhouse Boys, which recorded for Apex Records (Canada) and Rodde Records in the 1950s.

The group's enormous regional popularity was bolstered by its highly rated shows, both on Moncton radio station CKCW from 1942 to 1961, and on affiliated CKCW-TV from 1962 to 1964. The group was "The Bushwicks of the East," and toured New Brunswick, Nova Scotia, and Prince Edward Island," says Gerry Myers. "We also played in Moncton."

As a youngster, Shirley Myers was keenly aware of her father's celebrated status. "As kids, shopping with my mom, whenever we went, my two sisters and I always got a special treat. We were pointing at us," she says. "There were always musicians coming over to the house, and we always had music playing at the house. I remember seeing the Snow and Buck Owens. I used to buy me records when I was as young as 2 years old. Marie Osmond was my biggest hero."

Gerry vividly recalls his daughter's enthusiasm for music-making early on,

"When Shirley was 8 or 9 years old, she'd take her mother's pots and pans into the backyard and use them as drums," he says.

By the time she was 8, Gerry was involved in music with his sister Debbie separately onstage to sing. In junior high school, the two sisters began performing together at weddings. As a teenager, Shirley and her sister Debbie formed a country and western band, Gerry Myers & the Myers Sisters, performing locally with a repertoire of Snow, Pirella Lynn, Owens, and Conway Town songs.

After graduating from high school, Myers immediately joined a Moncton-based band, touring 2½ years nationally as a drummer with the country group Southern Express. This was followed by a stint as a lead singer in another Moncton-based country act, Major Myers, for three years.

In 1989, after winning \$10,000 (Canadian) in the national Bud Country Talent Search the year before, Myers decided to try her luck in Nashville. "I was performing on a talent contest and had to play [planned] demos, and tried to push myself a little bit there," she says. "However, things didn't happen. I knew I needed some guidance as far as getting into recording."

After this abortive Nashville trip and following management problems in the same period, Myers mostly concentrated on performing on the country club circuit with her own band, Madison Avenue, for the next few years.

"I had bad management experience, so I shied away from the [record] business," she says. "I wanted to learn how to manage the band, the booking, the band, and repairing the bus on my days off. I was too busy to look after the business side. I knew I needed some guidance as far as getting into recording."

Three years ago, on a recommendation of a mutual friend, Myers telephoned Leggett looking for possible management. The day the two met in Nashville, Leggett was going to see Johnny Lee perform at Gilley's night club in Houston. "I was going to the club, he was in the Texas singer to let Myers perform one song. Lee asked her to come onstage, and after singing that one tune, audience response was so enthusiastic that Myers played another to perform five additional songs."

"She grabbed hold of a audience in the middle of [that] show and owned it," recalls Leggett. "I was hooked."

After advising Myers to invest \$8,000 (U.S.) in four Nashville-recorded demos and after seeing her in a showcase in Nashville, Leggett signed her. "I was so sure that if she left the Canadian club circuit and moved to Nashville, he would manage and support her. Following four 28-track albums, she has now recorded 10 for meetings and sessions that year. Myers moved to the city two years ago.

"Peter thought moving to Nashville would be a good move for me because I'd be able to perform live and be able to focus on my songwriting," she says.

Booked by Buddy Lee Attractions in Nashville, Shirley and her sister Debbie have shared the stage with acts such as George Jones, Tracy Lawrence, and John Michael Montgomery and appeared on TNN's "Prime Time Live" and "The Nashville Show." In 1984 No. 1 country hit, "The Yellow Rose," with him.

AUSTRALIA



Regulator



Savage Garden



Silverchair

The World Mines Australia For Golden Talent And Diamonds In The Rough

Meanwhile, Oz Industry Minds Its Economy And Promotes Acts Abroad

While Australia's domestic music market struggles out of a slump, the country's newest crop of successful artists continue to reach new heights around the globe.

With its second album, "Freak Show," silverchair (Murmur/Sony) has racked up international sales of another 2 million units. After a top 5 hit in the U.S. with "I Want You," Savage Garden (Roadshow) toured Japan and Asia and broke in Europe. Peter Andre (Mushroom) notched his sixth top 5 hit in the U.K. Meanwhile, Dini Hines (Mushroom) and Human Nature (Sony) expended their success in Asia to the U.K., the latter touring Europe with Michael Jackson and Celine Dion before audiences of 2 million. Among other achievements: Regulator (Warner) undertook its fourth U.S. tour, opening for Helmet. Spiderbait (PolyGram) played Canada three times this year, to growing radio acceptance. David Helfgott (BMG) topped the Billboard classical charts and sold a half-million CDs worldwide. Hardcore act Frenzal Rhomb (Shock) toured the U.S. for the first time and, like labelmates Bodyjar and Big Heavy Stuff, continued to build a presence in Japan through touring.

Australia has remained a hotbed of A&R activity. Most labels are planning a renewed attack on the international market next year.

UP WITH THE ROSTERS

Sony Music Australia split into Epic and Columbia in order to better market acts and acquired local distribution of the Roadrunner, V2 and Harvestone labels. A much-publicized deal between Sony and Mushroom saw, within its first three months, the reunion of the multi-platinum '80s act Cold Chisel, a double-platinum Paul Kelly hits set and a gold single for newcomer Leonardo's Bride.

"It's been my dream for 20 years to get Cold Chisel," says Mushroom CEO Michael Gudinski, who passed on the act first time around. "Getting them back off the company's 25th-anniversary celebrations."

Dennis Handlin, CEO and chairman of Sony Music



Tina Arena and Sony's Denis Handlin

Australia, says of his company's strong showing, "We've been at the front when it came to new talent. We've been aggressive, and, as market leaders for three years [with a 22% share], we have the responsibility to excite and drive local business. We became closer to our partners at retail and media. Rather than whine about lack of airplay, we try to understand their concerns."

BY CHRISTIE ELIEZER

Adds Chris Hanlon, managing director of EastWest, "The A&R policy we put into place at Warner four years ago is paying off." R&B vocal group Kuleba, with 100,000-unit sales in Southeast Asia, remains Warner Australia's biggest overseas act of its 18 local signings. But the company also is gearing up for U.S. releases next year for the Superjesus, a joint signing with Warner Bros.; the Earthmen, signed by Sire's Seymour Stein; pioneering dance producer Ollie Olsen's Primitive Ghost project; and U.S.-based country act Keith Urban & The Ranch, who is signed to Capitol.

"There's never been such a diversity of talent before," declares Tim Prescott, MD at BMG. "But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough." When Prescott took over at BMG in March, he stripped back the company's multi-media interests to refocus on music, a move that led to a 3% rise in market share. Its biggest local act remains John Farnham, whose "Anthology 1," out next month, is expected to shift 350,000 units and generate reinvested in European markets—particularly as a new track is a duet with Human Nature. BMG's buy-out of tooArt and Rubber landed acts with previous international success—Screaming Jets, Wendy Matthews, Even, Custard and Mark Of Cain.

EMI's reported advance of 4 million Australian dollars for the Seekers—the highest for a local act—reflected its faith in the veteran adult-contemporary act's potential in the U.K., and the U.S. soul singer Rani has been released by EMI affiliates in New Zealand, South Africa and Asia. Suva Pacifica, a joint signing between Virgin Australia and France, went gold in France. EMI this year also inked AC acts Helena, Simone Hardy and Drew McAllister.

FRESH EXPORTS

"There's considerable interest in Australian acts from abroad," confirms EMI A&R executive Kathy McCabe. "Interestingly, I'm finding it difficult to get quality acts

Continued on page 20

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AUSTRALIA

Critic's Choices

Who are the best new artists coming up from Down Under? Billboard correspondent Christie Eliezer offers his selections.

Artist: *The Superjesus*
Album: *"The Absolute Truth"*
Label: EastWest
Distributor: Warner Music
Publisher: None
Manager: Aloha Management
Booking Agent: Premier
Holburn

The Superjesus is a joint signing of Warner Music Australia and Warner Bros. in the U.S. The four-piece Adelaide band, fronted by extroverted singer Sarah McLeod, has aroused considerable industry attention. First came a guitar-pop attack that avoids independent pretensions and then a self-financed EP, "Eight Step Rail" (Aloha), which topped the alternative chart for five weeks. "We were completely naive," laughs guitarist Chris Tennant, who joined the band in 1991 temporarily while taking a break from teaching music. In April, the band journeyed to Atlanta to make "The Absolute Truth" with Matt Serletic (collective soul, Cool For August). The album is due out in Australia later this year and in the U.S. in early '98.



Clockwise from top left:
 The Superjesus,
 Diana Ah Naid,
 Jedediah,
 Leonardo's
 Bride, Grinspoon



Artist: *Jedediah*
Album: *"Slightly Offway"*
Label: Murrumbidgee
Distributor: Sony Music
Publisher: Sony Music
Manager: Naked Eye
Booking Agent: IMC

Guitarist Chris Daymond is such a fan of "The Simpsons" that he vowed to name his first child after the town's founding father, Jedediah Springfield. Instead, he used it for a band he formed in Perth in 1995 with Kevin Mitchell (vocals, guitar), Kevin's drummer brother Brett



and single-named Vanessa (bass). Early rehearsals saw the group playing punky covers of songs from Archers Of Loaf to the Muppets. At their 13th gig, they won a national campus competition and signed to silverchair's Australian label, Murrumbidgee. In August, the band's debut album, "Slightly Offway," was released, following an EP, "Twitich," which topped the West Australia state album chart, and an indie hit single, "Jerks Of Attention."

Continued on page 72

The ARIA Nominees

The Australian Record Industry Association will present the 11th annual ARIA Awards Sept. 22 at the Capitol Theater in Sydney. Here is a look at the nominees in key categories.

BEST AUSTRALIAN ALBUM

Nick Cave & The Bad Seeds, "The Boatman's Call" (Mute/Liberation/Festival)

Powderfinger, "Double Allergic" (Polydor)
 Savage Garden, "Savage Garden" (Roadshow/Warner)
 silverchair, "Freak Show" (Murrumbidgee/Sony)
 Spiderbait, "Try & The Big Apples" (Polydor)

BEST AUSTRALIAN SINGLE

Nick Cave & The Bad Seeds, "Into My Arms"

Leonardo's Bride, "Even When I'm Sleeping" (Mushroom/Sony)
 Powderfinger, "D.A.F." (Polydor)
 Savage Garden, "Truly Madly Deeply" (Roadshow/Warner)
 Spiderbait, "Buy Me A Pony" (Polydor)

BEST AUSTRALIAN GROUP

Crowded House (EMI)
 Powderfinger (Polydor)
 Savage Garden (Roadshow/Warner)
 silverchair (Murrumbidgee/Sony)
 Spiderbait (Polydor)

BEST FEMALE ARTIST

Monique Brumby, "Mary" (Columbia/Sony)
 Nikka Costa, "Get Off My Sunshine" (Mushroom/Festival)
 Annie Crummer, "Seventh Wave" (EastWest/Warner)
 Derril Hines, "I'm Not In Love" (Mushroom/Festival)
 Windy Matthews, "Then I Walked Away" (BMG)

BEST MALE ARTIST

Jimmy Barnes, "Lover Lover" (Mushroom/Festival)
 Dave Graney, "The Devil Drives" (Mercury)
 Paul Kelly, "How To Make Gravy" (White/Mushroom/Festival)
 Tex Perkins, "Far Be It From Me" (Slick/Polydor)
 Mark Seymour, "Last Ditch Cabaret" (Mushroom/Sony)

BEST NEW ARTIST

Frank Bennett, "Five O'Clock Shadow" (Mercury)
 Fini Scad, "Coppertone"/"Testimony" (Bark/Mushroom/Festival)
 Jedediah, "Jerks Of Attention" (Murrumbidgee/Sony)
 Rain, "Always On My Mind" (Virgin)
 The Superjesus, "Eight Step Rail" (EastWest/Warner)

BEST DEBUT ALBUM

The Earthmen, "Love Walked In" (EastWest/Warner)
 Human Nature, "Telling Everybody" (Columbia/Sony)
 Leonardo's Bride, "Angel Blood" (Mushroom/Sony)
 Rebecca's Empire, "Way Of All Things" (Eternity/Polydor)
 Savage Garden, "Savage Garden" (Roadshow/Warner)

SONG OF THE YEAR

Nick Cave, "Into My Arms," Nick Cave & The Bad Seeds
 (Mute/Liberation/Festival)
 Darren Hayes/Daniel Jones, "Truly Madly Deeply," Savage Garden (Roadshow/Warner)
 Darren Hayes/Daniel Jones, "To The Moon And Back," Savage Garden (Roadshow/Warner)
 Paul Kelly, "How To Make Gravy," Paul Kelly (White/Mushroom/Festival)
 Powderfinger, "D.A.F.," Powderfinger (Polydor)

BEST INDIGENEOUS RELEASE

Archie Roach, "Hold On Tight" (Aurora/Mushroom/Sony)
 Tidd, "Tidek" (Origin)
 Teluk, "Tiddies" (No Mercury)
 Warumpi Band, "Stormin' Ground" (CAAMA)
 Yothu Yindi, "Birrkula—Wild Honey" (Mushroom/Festival)

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AUSTRALIA

WORLD MINES AUSTRALIA

Continued from page 67

from the contemporary-rock field. The fresh talent is mostly in pop and country."

Paul Krige, managing director of Universal Music, is more forthright. "I'd put up my acts against anything coming from abroad," he says of his signings Grimsposon, Floyd Vincent & The Child Brides and Cactus Child.

PolyGram's platinum acts Spiderbait, Powderfinger and Dave Grayson 'N' The Coral Snakes have toured extensively through Canada and/or Europe. The company signed pop acts Magnet, ex-Girlfriend singer Robyn Lou, Miley Bell and New Zealand hard-rock act Shihad and bought Sydney indie label Redeye, originally home to The Cruel



Human Nature

Sea. "We're looking at one hell of a year in '98, especially with additional albums from The Cruel Sea and Timblewood and a solo album from [The Cruel Sea's] Tex Perkins," says A&R chief Craig Kamber.

One important sign of the renewed international interest in the Australian music scene is the Pacific Circle Music Convention, which will take place in Sydney Sept. 21 to 25, organized by Michael Chugg, general manager of the Frontier Touring Company, a division of the Mushroom

"There's never been such a diversity of talent before. But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough."
—Tim Prescott, BMG

Group. Described by Chugg as "a five-day conference on initiatives and strategies to capitalize on the music world's last Shangri-la," the event will include showcase performances, expos, gala concerts, workshops, a fan fair, technology and memorabilia displays, a massive CD sale, a musicians' golf tournament and closed-door industry meetings. It will coincide with the 11th annual ARIA awards in Sydney Sept. 22.

In other developments, the country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected. Festival signed country artists including Don Webley (grooming him for the teen market), Sydney's Stetsions and Adelaide bluesgrass act Trevor & Kim Warner. Fiddle player Pixie Jenkins found a home at ABC and singer/songwriter Felicity at EMI. Country acts making a dent abroad include Capitol's Keith Urban & The Ranch and Arista's Sheryl Austin. Sony's Tommy Emmanuel is working in Nashville on his second album with Chet Atkins. ABC is negotiating to showcase Gina Jeffreys in Asia.

TROUBLE AT HOME

And yet some of the momentum for new acts at home was lost when, after a boom year in 1996 (14% unit sales growth and sales volume rising from \$500 million to \$568 million), the domestic market flattened out. Figures released by the Australian Record Industry Association (ARIA) registered an 8% slump for the first half of 1997. The music industry had been forewarned. Reasons were several-fold. A flat economy, despite the lowest interest

Continued on page 77

What's Up Down Under

A Recap Of Significant Developments On The Australian Music Scene During The Past 12 Months

● You Am I, Regurgitator and Christine Anu dominated the nationally televised ARIA awards in September 1996. You Am I, who won six of nine nominations, left the next day for a European tour. Meanwhile, BMG had purchased the group's label, rooArt, for a reported \$5 million, giving You Am I, as well as acts Screaming Jets, Custard and Wendy Matthews, new international clout.

● October saw the deaths of Australian Crawl guitarist Brad Robinson and dance pioneer Robert Racic. EMI parted with managing director Paul Marinovich. Alanis Morissette's "Jagged Little Pill" (850,000 units) replaced Fleetwood Mac's "Rumours" over 20 years as Warner Australia's biggest seller.

● In November, the Australasian Performing Rights Association cited Nick Cave as Songwriter Of The Year and Tina Arena's "Wasn't It Good" as Song Of The Year. Crowded House's farewell performance on the steps of the Sydney Opera House was attended by a crowd estimated by EMI at 250,000.

● Sony assumed distribution of Roadrunner in December. Rupert Murdoch appointed his son, James, as VP, music & new media of News Ltd. moving further into the music industry and setting up TK News with Japanese producer Tetsuya Komuro to source talent in East Asia. Columbia Records in the U.S. signed Savage Garden for distribution.

● In January 1997, influential act-breaking Festival Big Day Out staged its final series of shows. Tim Read, managing director of PolyGram Australia, was named executive VP for Asia-Pacific, while Polydor managing director Paul Dickson became group managing director (music operations) for Oz. The market leader Antareso Records' joint venture with Malaysia's MEASAT saw the launch of Hitz-FM in that country, to an audience of 1.1 million.

● The February launch of the electronic point-of-sale chart information system ARIAnet saw such genres as country register higher sales. Tim Prescott became managing director of BMG. The Hoodoo Gurus announced their split. Channel V and MTV arrived in the market, taking over local Red and ARC-TV channels, respectively.

● Warner Music, whose A&R motto is "export or perish," signed four acts to ARIA's Regurgitator: Reprise, the Earthen to PrimarySire and Keith Urban & The Ranch to Capitol, while The Superjesus is a joint signing with Warner Bros.

● In March, the Pacific Circle Music Convention was announced for this September as a new international industry meeting. Mushroom Records ended its distribution relationship with Festival after 25 years in favor of a new deal with Sony. Mercury managing director Tim Delaney, who transferred to London as a VP of international marketing, was replaced by Mike Allen—who previously held that London post. Savage Garden's album "Truly Madly Deeply," on Roadshow/Warner in Australia, sold 65,000 copies in its first three days.



You Am I and BMG's Tim Prescott

● During April, retail was reeling from a soft first quarter. The Australian government contemplated relaxing parallel-import restrictions to bring down CD prices, leading to warnings of retaliation from trade bodies in the U.S. and the European Commission. ARIA announced plans for an all-Australian Top 20 album chart. Sony split into Epic and Columbia labels, poaching Brian Chin general manager Matt Campbell to head Epic. EMI signed the Seekers for a reported 4 million Australian dollars, the largest deal for a local act.

● PolyGram International Publishing bought out its remaining 50% share in MMA Music in May, acquiring the catalog of INXS, You Am I and Screaming Jets, among others. Shock opened its first U.S. office. Australasian Performing Rights Association (APRA) initiated a meeting for the first time in 10 years between radio and the record business, at which attendees learned new radio licenses would not be available until 1999.

● In June, BMG bought into indie Rubber Records. Mushroom, in the wake of overseas success for Deni Hines, Peter Andre and Garbage, introduced a new senior-management team and expanded its A&R and promo teams. The Clouds split up.

● In July, APRA claimed a world first with a new system of census-logging of commercial radio outlets here and in New Zealand, increasing the hours logged a year from 100,000 to 1.5 million. Country Music Association signaled a push Down Under by appointing its first local representative, Trevor Smith. Longtime indie Hot split from TWA and set up its own Digeridoo Distribution. V2 arrived Down Under, appointing Sony as its distributor. Shock underwent a big restructuring to strengthen its organization.

● After a bidding war in which offers surpassed 1 million Australian dollars, the reunited Cold Chisel, the country's most popular act of the 1980s, signed with Mushroom Records in August. The deal promises the band a high degree of creative freedom. ■



WARNER MUSIC
AUSTRALIA

GROUND BREAKING

IN ORBIT:

REGURGITATOR (ON REPRISE)
THE SUPERJESUS (ON WARNER BROS.)
THE EARTHMEN (ON SIRE)
SINGLE GUN THEORY (ON NETTWERK)
THE RANCH (ON CAPITOL)

IN LAUNCHING MODE 1998:

PRIMARY
PRIMITIVE GHOST (FEATURING OLLIE OLSEN)
INSURGE
VANESSA CORISH
MARCIA HINES
KAYLAN
KULCHA
APPLE WILSON
DUNNAN JAMES

AUSTRALIA

CRITIC'S CHOICES

Continued from page 69

Artist: Grinspoon
Album: "Grinspoon's Guide To Better Living"
Label: Grudge
Distributor: Universal
Publisher: None
Manager: Apollo Artists
Booking Agent: Trading Post Agency

Aged between 19 and 24, the members of Grinspoon emerged from Lismore, a laid-back hippie haunt in New South Wales, which singer Phil Jamieson says "is a place

where you rehearse continually because there's not a lot to do." It paid off when a two-song demo, recorded in three hours, won radio network Triple J's Unearthed contest. National attention for their EP, "Licker Bottle Crazy," is followed this month by the debut album, a psychedelic pop extravaganza of continually moving textures. "We've a wider definition than most '90s band are allowed," says Jamieson.

Artist: Monique Brumby
Album: "Thylacine"
Label: Columbia
Distributor: Sony Music
Publisher: Mushroom Music
Manager: BB Management
Booking Agent: Premier Harbour
 "Thylacine" is the Latin word for Tasmanian Tiger, an apt term for 22-



year-old Monique Brumby, who was born in Tasmania in the Chinese year of the tiger. Her semi-autobiographical debut album is classy and, in cases like the song "Fallen Angel," quite moving. Brumby began writing in high school and busked for a while before heading for Melbourne's acoustic circuit. "Thylacine" was produced by David Bridle of the group My Friend The Chocolate Cake, recently known for his production work with Christine Anu and PNG's George Telek. In August, Brumby visited the U.S. for meetings with executives from Columbia Records, with an eye toward an American release. She intends to

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From top:
 Screaming
 Jets, Karma
 County, Big
 Heavy Stuff

record again later this year. "I love performing my older songs," she says, "but they were written when I was 18."

Artist: Spiderbait
Album: "Ivy And The Big Apples"
Label: Polygram
Distributor: PolyGram
Publisher: None
Manager: Long Management
Booking Agent: IMC

Spiderbait's leaps between bursts of fuzzpop and acid-metal anchored "Ivy And The Big Apples," which went to No. 3 on the national album chart. In the wake of that success, this fiercely alternative act received lucrative offers to expose its music, including a Coca-Cola ad and a show at a Super-League rugby game. The trio from the New South Wales town of Finley turned them down in favor of solo side projects to be issued this year under the unlikely moniker Hot Rollers And The Shits. Says drummer and singer Kram, "We don't want to put out a Spiderbait record for the sake of putting one out. We're keen not to repeat ourselves." Within 12 months, the act toured three times through Canada (where the album is issued through Polygram Canada), and European dates are expected soon.

Artist: Diana Ah Naid
Album: "S/T"
Label: Origin
Distributor: MDS
Publisher: Leverage
Manager: None
Booking Agent: None

After her mother died when she was 1, Diana Ah Naid's father took her and her two brothers around the country

Continued on page 74

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AUSTRALIA

Bidstrup, is to be issued in Australia this month.

Artist: Karma County
Album: "Last Stop Heavenly Heights"
Label & Distributor: TWA
Publisher: None
Manager: SIM
Booking Agent: TWA

Karma County fuses Middle Eastern musical influences with country blues, gaining an emotional effect inspired by Elvis Costello's 1986 album "King Of America." Says Brian Gallagher, singer and guitarist, "I apply two creeds to my music. One is composer Maurice Ravel's belief that music is emotional first and intellectual second. In other words, get the idea out and tidy it up later. The second is from a 19th-century French pianist who observed that music and words should be a marriage of love and convenience. If you write something you don't believe in, it shouldn't be there." The debut album, "Last Stop Heavenly Heights," combines urban and country, native and immigrant. Not surprisingly, the act has aroused interest in the U.S.

CRITIC'S CHOICES

Continued from page 72

seeking work. The journey ended 14 years later, when she settled in northern New South Wales. Two years later, she had a son, Stone. Now 21, Ah Naid is extremely confident, and with every good reason. A friend's uncle saw her perform and gave her \$10,000 to make an album. A track "I Go Off" was sent to the Triple J radio network and received enough high-rotation play to earn major labels' and management interest. But Ah Naid inked with Origin, a Sydney indie with a roster of acts who have long shelf lives. Her album, remixed by Gang Gang's Buzz

Artist: Screaming Jets
Album: "World Gone Crazy"
Label: noArt
Distributor: BMG
Publisher: MMA/PolyGram
Booking Agent: Grant Thomas Management
Manager: Premier Harbour

When Screaming Jets burst out of Newcastle over five years ago, critics hailed them as the next hard-rock band to follow AC/DC to international success. A powerhouse live act, the Jets toured regularly, driving early albums to platinum sales (70,000) at home while creating pockets of fan support in Europe. "Right from the very beginning, the agenda was to play with the big guys," acknowledges singer Dave Gleeson. The album, issued in Australia last month, boasts a slew of strong songs and dynamic production courtesy of British producer Steve James.

Artist: Big Heavy Stuff
Album: "Maximum Sincere"
Label: Hypnotised
Distributor: Shock
Publisher: None
Manager: Longshot Management
Booking Agent: IMG

Unlike the "next big thing" tag of his earlier band Ups & Downs, guitarist Greg Atkinson describes Big Heavy Stuff as "quiet achievers. We've slugged on and put out records which captured what the band's about." The "Covered In Bruises" EP, one of the best-selling indie records of 1995, displayed the band's rumbling bass and serrated guitar lines. Its debut album, "Maximum Sincere," widens the appeal, with four tracks featuring strings. It was released in Japan (The Quattro Label) and through Southeast Asia (Pony Canyon) in August, with ongoing negotiations for a U.S. release.

Artist: Leonardo's Bride
Album: "Angel Blood"
Label: Mushroom
Distributor: Sony
Publisher: Mushroom Music
Manager: Norman Parkhill
Booking Agent: Premier Harbour

When an acoustic duo teamed up with conservatorium-trained jazz players three years ago, the result was inevitably compelling. A further mix of street poetry and kitsch mysticism made Leonardo's Bride a hit with local audiences. The single "Even When I Sleep" peaked at No. 25 nationally on the ARIA charts, while the album hit No. 25. Following its chart presence in New Zealand, the band will tour through Southeast Asia in late September, when the album is released in a half-dozen territories through Mushroom's international partner, BMG. A Japanese release is set for October. ■

ARIA NOMINEES

Continued from page 69

BEST INDEPENDENT RELEASE

Deadstar, "Don't Let It Get You Down" (Mushroom/Festival)
Dirty Three, "Horse Stories" (Anchor & Hope/Shock)
Evan, "Less Is More" (Rubber/Shock)
Ed Kuepper, "Frontierland" (Hot)
Savage Garden, "Savage Garden" (Roadshow/Warner)

BEST DANCE RELEASE

Boo & Mace, "Flowers In The Sky" (Prozac/Sony)
The Lord's Garden, "Journeys" (ACML/Sony)
Our House, "Floorspace" (MDS)
Pendulum, "Coma" (MDS)
Wicked Beat Sound System, "Music From The Core" (MDS)

BEST COUNTRY RELEASE

Troy Cassar-Daley, "True Believer" (Columbia/Sony)
Graeme Corns, "The Road Less Travelled" (ABC/EMI)
Dead Ringer Band, "Living In The Circle" (Massive)
Tina Martyn, "Lying In My Bed" (ABC/EMI)
Keith Urban & The Ranch, "The Ranch" (WEA/Warner)

BEST ADULT CONTEMPORARY RELEASE

Anne Crummett, "Seventh Wave" (EastWest/Warner)
Tommy Emmanuel, "Can't Get Enough" (Epic/Sony)
Ed Kuepper, "Starsuckr" (Hot)
My Friend The Chocolate Cake, "Good Luck" (Mushroom/Festival)
Vika & Linda, "The Princess Tabu" (Mushroom/Festival)

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AUSTRALIA

ECONOMIC WATCH

Currency: Australian dollar
Exchange rate: \$1 = 1.34 Australian dollars
GDP in U.S. dollars (1994): \$21,285 billion
Inflation rate (1997): 0.5%
Unemployment rate (July 1997): 8%

SALES WATCH

Average wholesale album price (U.S.): \$15.70
Average retail album price (U.S.): \$22.35
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 22%
Unit sales (First six months 1997): 19.2 million
Change over previous year: -7.54%
Per capita album sales: 2.7
Price level: 4% of units
CD-player household penetration: 62%
Platinum album award: 70,000 units
Gold album award: 35,000 units

MEDIA WATCH (key promotional outlets)

"Hey, Hey It's Saturday" (Channel 9): 5 million viewers
Austereo radio network: 3.1 million listeners daily
Triple M network: 2.9 million listeners daily
Triple J network: 2 million listeners daily
"The" (Melbourne Herald Sun): circulation 558,500
"The Metro" (Sydney Morning Herald): circulation 240,400

RETAIL WATCH (key retail outlets)

Brashe: 90 stores
Sanitary: 80 stores
HMV: 21 stores
Central Station Records: 7 stores
Blockbuster: 5 stores



CHART WATCH

Top-Settling Albums: January-June 1997 (Source: ARIA)

- 1) "Savage Garden" (Roadshow/Warner)—Savage Garden
- 2) "Romeo & Juliet" (EMI)—Original Soundtrack
- 3) "Tragic Kingdom" (Universal)—No Doubt
- 4) "Secret Samadhi" (Radioactive/Universal)—Live
- 5) "Spice" (Virgin/EMI)—Spice Girls
- 6) "Freak Show" (Murmur/Sony)—silverchair
- 7) "I'm on the Hombre" (Columbia/Sony)—Offspring
- 8) "Falling Into You" (Epic/Sony)—Celine Dion
- 9) "Forgiven Not Forgotten Tour Pack 1997" (EastWest/Warner)—The Corrs
- 10) "Pop" (Island/PolyGram)—U2

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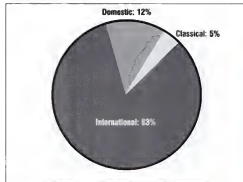
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Top-Selling Singles: January-June 1997 (Source: ARIA)

- 1) "Truly, Madly, Deeply" (Roadshow/Warner)—Savage Garden
- 2) "Don't Speak" (Universal)—No Doubt
- 3) "MMMBop" (Mercury/PolyGram)—Hanson
- 4) "Breathin'" (Sony)—Prodigy
- 5) "I Finally Found Someone" (A&M)—Bryan Adams/Barbra Streisand
- 6) "Don't Let Go (Love)" (Eas/West/Warner)—En Vogue
- 7) "Last Night" (BMG)—Az Yet
- 8) "Break My Stride" (Sony)—Unique II
- 9) "Freak" (Murmur/Sony)—silverchair
- 10) "Sexy Eyes" (Transistor/BMG)—Whigfield

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: ARIA
 Mechanical-rights society: AMCOS
 Performing-rights society: APRA
 Music-publishers associations: AMPAL

Source: IFPI, ARIA and Billboard research

WORLD MINES AUSTRALIA

Continued from page 70

rates in 17 years and an inflation rate of 0.5%, showed consumers were unwilling to spend. The unemployment rate was 8%, with youth joblessness at 16%. There was a dearth of blockbuster releases—although albums by Savage Garden, the Corrs, Celine Dion and Alanis Morissette broke the half-million-unit sales mark.

The computer-game sector siphoned teenage cash: Sony Playstation sold a half-million software units and 300,000 hardware units, while demand for Nintendo's 64 was so extensive that supplies dried up for six weeks. The opening of casinos in Sydney and Melbourne diverted older entertainment spending.

"There's considerable interest in Australian acts from abroad. Interestingly, I'm finding it difficult to get quality rock from the contemporary acts field. The fresh talent is mostly in pop and country."

—Kathy McCabe, EMI

The claims of some government ministers and consumer groups that compact discs in Australia were overpriced may have confused consumers as to the value of a CD. Too many releases put added pressure on retail.

Downsizing and catalog marketing (which accounts for 40% of business for most majors here) were facts of life. PolyGram closed a state office, Mushroom shuttered its export division, and festival pared down its operation after losing Mushroom's distribution to Sony.

There were other issues to contend with. The Australian government's threat to relax parallel-imports restrictions lost steam due to lobbying and stern warnings from U.S. and European trade organizations. But the threat

remains. "More and more ministers are appreciating it's a negative move," says ARIA CEO Emmanuel Candi.

The Australasian Performance Rights Association (APRA), exasperated with mainstream radio's low exposure of new music, set up the first meeting in a decade between the radio and music industries. It was not good news for the music industry: radio refused to loosen up, and no new radio licenses are available until 1999. ARIA continued talks with what Candi describes as "the highest level of radio, and we've got to the point where we're reaching an understanding."

Retail suffered a soft first half, with some months registering an 18% drop. About 10 stores closed. There was, however, no panic discounting; many had learned a lesson from the Slinky chain, which maintained full price to fund its expansion and still maintained a strong market share.

"Australian music retailers have been hit with a double whammy," observes Barry Bull, chairman of the Australian Music Retailers Association (AMRA) and owner of Boom! Music in Queensland. "Both were out of our control—a recession hit retail across the board, and too many major releases failed to sustain volume."

Bull says retail rose to the challenge, with more creative marketing and branding, and expanded their customer database to increase target marketing and create loyalty programs. AMRA's convention in Sydney this month serves as a forum to address challenges and opportunities.

ON THE BRIGHT SIDE

All was not doom and gloom on the domestic front. The Triple J radio network added 50 more outlets through regional Australia. The arrival of MTV and Channel V jump-started the pay-TV industry, with the "Telecommunications Strategies Report," released last month, forecasting market penetration would jump from the current 16% level (or 650,000 subscribers) to 20% or 25% by the end of '98. A new ABC-TV show "Recovery" proved, through an anarchic format, to break new acts.

ARIA switched to electronic point-of-sale data collection for its charts with ARIAnet, launched 20 actions against alleged pirates, negotiated with pay-TV for a local quota, and successfully argued for self-regulation of the record industry instead of government-imposed censorship.

Continued on page 78

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AUSTRALIA

WORLD MINES AUSTRALIA

Continued from Page 27

moves (which would have cost an estimated \$1,500 per record released here).

Emmanuel Candi at ARIA believes that the government next year will finally introduce the long-awaited transmissions right covering digitally delivered music.

Major labels learned to break acts at home through



showcase tours, with Warner accounting for 26 visits by international artists this year. "We've learned that, too often, a company is dictated to by outside influences. Faith and commitment to your gut instinct is important," says EastWest's Hanlon. He notes that excitement over American artist Jewel, after she appeared at a Warner Music conference in Australia, helped the company break

The country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected.

radio's reluctance to program the singer. The label managed a top 10 single and platinum album (70,000 units) for the artist in her best-selling territory outside the U.S. and Canada.

Sony's Denis Handlin is characteristically exuberant. "We've just got to work harder and smarter, create some exciting music, encourage retail to become more like consumer magnets, and market more actively through new technology like DVD and the Internet. That Savage Garden can sell half a million proves that you can't keep a bunch of good songs down. Somewhat dramatically, I'd say we're in the throes of a great revolution in the music industry, and I love a challenge like this."

Independents restructured for a greater share of market. Shock and MDS in particular brought in personnel from sales and marketing divisions at the majors. "We're turning 10; it's about time to join the big boys," says Shock Records director David Williams. Shock had more signings in Asia and Europe, opened an office in San Francisco and has plans for one in Japan. Myriad dance labels, such as Creative Vibes, Dirty House, Colossal, Sirius, Transistor, Prozac and Vicious Vinyl, found new markets.

With worldwide successes continuing to roll in and strong domestic sales expected from upcoming home-grown and international artists alike—Oasis, Janet Jackson, Mariah Carey, Midnight Oil, Tina Turner, Rod Stewart, Kylie Minogue, Green Day, Metallica and the Corrs—the Australian industry outlook for the second half of 1997 is decidedly upbeat. ■

Records & More

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

DG Compilation Helps 'Tune Brains' CD To Illustrate Book's Theories On Mood Music

BY TERRI HORAK

NEW YORK—In an unusual move for the venerable classical label, Deutsche Grammophon (DG) is releasing a compilation CD aimed squarely at mainstream audiences: the musical companion to the new book "Tune Your Brain" by author/ethnomusicologist Elizabeth Miles.

Out this month from Berkley Press, "Tune Your Brain" pulls together scientific research from a number of different areas in an effort to teach readers how they can use music to alter moods and improve their health.

For the companion "Tune Your Brain" CD, out Sept. 16, Miles pulled material from DG's vast catalog to illustrate her various points. In detailed liner notes, she helps listeners understand and apply the concept, and with complete citations of the original sources, the CD also serves as an efficient label sampler.

DG VP and label director Albert Imperog acknowledges that this is a different type of marketing effort for DG and sees it as a celebration of classical music. He also says it's a way to engage and educate new listeners that fit with the label's overall image and philosophy.

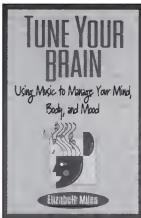
"We selected this project for a very specific reason," he says. "A lot of the flesh and real-life human issues in classical music have sort of been pushed out of the process. You're not supposed to talk about how the music strikes our emotions and spurs idealism, but you can't have a critical discussion of Beethoven's music that doesn't discuss the emotional impact. I think we serve this music by helping to promote the goals that all the composers have had."

Miles offers extensive and diverse discographies in support of each chapter—or desired effect, such as relaxation—and includes an 800 number through which readers can order any of the discs mentioned. She points out that classical music was the most logical choice for a companion CD.

"Part of the intrigue for me is that a

lot of the music that has been used in experiments is classical, so it's proven that it works. But it's also what I like to call super-potent, especially from the neurological standpoint, because it's more complex," Miles says.

She adds that classical music has the added benefit of being a familiar entity to most listeners, even if they are not fans, and is less likely to turn off or distract listeners than, say, rock or world music.



Initially, DG is taking a regional approach to marketing. "Tune Your Brain" is centered around a unique opportunity with Los Angeles commercial classical station KRGO. The station, which has sister stations that carry its programming in San Francisco and San Diego, has begun running 90-second "Braintraining Breaks" three times a day, hosted by Miles. During the first two weeks of the 16-week program, Miles is presenting general background information on the research she has gathered. Subsequent weeks will each focus on a specific application, such as relaxing, healing, uplifting, creating, or energizing.

"Elizabeth came to us with the idea,

and we said, 'Yeah, this is kind of neat,'" says Kimberly Theodore, assistant PD at KRGO. "It expands the concept of how music can fit into everyone's lives, and it's useful information. We've already had a lot of positive response from our listeners."

To support the effort, DG is also advertising the "Tune Your Brain" CD on the station. October ads will carry tags for Tower Records, and, in November, DG will give the spots to Borders Books & Music. The label is working on setting up in-store appearances for Miles and attempting to cross-merchandise the book and CD at each store. The book and CD have the same cover artwork, and each will carry an ad for the other.

In November, "Tune Your Brain" will be featured as part of DG's "100 Reasons You Should Be Listening To Classical Music" promotion with Borders (Hillboard, Aug. 30). The overall promotion includes a DG-dedicated listening station, as well as a range of value-added cross-promotions and contests.

The campaign for "Tune Your Brain" will expand to the national level once the label is able to gauge initial consumer interest. So far, Miles is slated to make in-store appearances in California, but DG and Berkley Press will be working toward gaining national publicity and television exposure for the author.

"One reason we have such a tough time marketing classical music is because it appeals to people in all demographics in every country. 'Tune Your Brain' targets Americans in particular because it captures the quintessential American experience of wanting the quickest way to self-improvement, and Elizabeth shares the same missionary zeal in terms of understanding that classical music is uniquely good and powerful," Imperog says.

"The 'Tune Your Brain' CD is designed to be a 'mood journey' through the various states explored in the book. Miles' liner notes provide brief examples of her research as well as how the selected music works for each

(Continued on page 84)



Recordmasters co-founder Mike Richman and his son Colin, right, show off the successful Classics outlet in the Rotunda mall. (Photo: Steve Trainor)

At 25, Recordmasters Is Venerable Baltimore Indie

BY STEVE TRAIMAN

BALTIMORE—Mike Richman has survived as an independent record retailer for more than 37 years, currently operating three Recordmasters outlets in one of the oldest, and newest, Baltimore-area music markets.

Success is due to an unusual set of factors: a focus on classical and jazz, as well as a broad mix of many other genres; an aggressive music tape approach; a growing mail-order business; and video rentals. The formula earned Recordmasters the accolade "best eclectic music store" in Baltimore magazine's recent annual list.

"My partner Bill Rush and I are still around because we've never stopped being listeners," he emphasizes. Richman has a classical background, and Rush is a jazz aficionado, but they both had an ear for what they first offered in a "comic music" section and now is found in the new-age rack.

"There are a few vital keys for survival as an indie today," Richman says. "You've got to remain fully stocked year-round, you've got to be competitive on pricing, and you've got to be flexible to anticipate your customers' continuing, and changing, tastes."

"If there's any one reason that stands out, it's that both Bill and I still



work the stores every day. You can't take away that many years of knowledge in this business," he adds.

Richman cut his music teeth in the early '60s with Modern Music House, one of the first suburban Baltimore indie chains, with four stores. He then joined Nat Barnett with the Hi Fi Record Shop, which became Record & Tape Collectors, one of the area's first full-catalog stores, in the Roland Park section.

By 1972 Richman, along with Rush, had put enough financing together to open two stores. They had one of the first retail outlets in the Roland Park Rotunda mall, which at the time had only anchor stores Giant Foods and Ride-A-Drugs. The second store was located in the Cockeysville neighborhood.

The main Rotunda outlet is about 2,700 square feet, and is joined by a satellite 700-square-foot Classics outlet just across the mall. "Why listen to rock when you're buying Bach?" is a

(Continued on next page)

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Merchants & Marketing

AT 25, RECORDMASTERS IS VENERABLE BALTIMORE INDIE

(Continued from preceding page)

slogan they still use effectively in print ads. The Cockeysville outlet was closed, and a new 2,800-square-foot store was opened in the new upscale Kenilworth Park Mall in suburban Towson, Md., which caters to more adult-oriented music tastes.

Richman credits Recordmasters' longevity to what he calls the "personality" of its staff, which includes customer service from a knowledgeable staff that has built up a nice "neighborhood" business in both locations.

Included are his son Colin, now 27 and Rotunda Center manager, who started as a stock boy at age 13; Carl Lochte, manager of the Kenilworth store; Jim Bailey, manager of the classical outlet; Jamie Hopkins, video and jazz buyer; and Victor Walters, jazz and R&B music expert.

Although Mark Richman says that radio was never that good an advertising outlet for music in the Baltimore area, Recordmasters does support Baltimore's major college's WJZL. Rush hosts a bimonthly "new release" show that gets good listener-based on calls to the store staff following each program.

"The co-op situation has changed dramatically over the years, and now it's down to almost nothing," Richman observes. He does cite good cooperation from distributors, including Independent National Distributors Inc., Malverne, Select-O-Hits, and M.S. Dis-



The main Recordmasters outlet in Baltimore's Rotunda mall opened 25 years ago. (Photo: Steve Trainor)

tributing. This helps with monthly print ads in Baltimore alternative weekly *Klypse* and a holiday mailer.

On the promotion side, the stores lend recordings for in-store play in both malls, minus retail outlets in both malls, getting some nice referral business. Richman notes that they've done an ongoing series of soundtrack promotions with the Sony Twin Theaters in Rotunda Center, which features art-house movies. His titles success for films like "Fargo," "Shine," and "Braised Owl," among others.

While CDs represent about 70% of overall music business, tapes are still a

strong 30%, much higher than the dwindling industry average. "We know it's a disappearing market," he says, "but with our eclectic mix of music and our faithful customers, they know where to come for tapes for their boomboxes, Walkmans, and car players."

There's also an interesting mix of what Richman calls "accessories and ceters stuff." This includes CD and tape cases, stands, blank tapes, headphones and other audio accessories, rock and rap posters and stickers, and a magazine rack with nearly 100 music and general-interest titles.

Mostly as an accommodation to customers, Recordmasters has made an early commitment to video rental when the first 20th Century Fox movies came out on tape in the early '80s and Schwarze became one of the first area distributors to get into video. The stores offer a large selection of titles but keep a tight inventory due to space. The price is a competitive \$2.99 rental for two days. The stores do some sell-through business and a good trade in used videos.

Pricing is equally competitive on the music side, with at least three other major outlets close to the Rotunda stores and several near the Kenilworth Park location. A sale well over 140 titles at \$11.99 for CDs and \$8.99 for cassettes, with new releases offered at \$12.99 and \$13.99 for CDs, and \$9.99 and \$10.99 for tapes when available. There's also an active buying and selling of used CDs.

The mostly classical mail-order business, also handled by Bailey, has gotten a big boost since the retailer's World Wide Web site went up about two years ago. With new releases highlighted at <http://www.recordmasters.com>, the retailer has seen a growing number of E-mail orders. Richman and Bailey will be doing more couponing on the Web in the future, as well as promotions, including an upcoming one with Angel Records for new fall releases. They both see a lot more mail-order sales potential via the Web site outside the Baltimore area.

As for the future, "DVD is our next big commitment," Richman says. "We're actively trying to get into the business very soon, working with PolyGram on an introductory program. Music video business has always been just so-so for us, but DVD video movies and music releases could be really big. And when DVD Audio comes online in the next two years, Recordmasters will be ready."



Colin Richman, center, manager of Recordmasters' Rotunda mall outlet, is flanked by Jamie Hopkins, left, video and jazz buyer, and Victor Walters, jazz and R&B music expert. (Photo: Steve Trainor)

EXECUTIVE TURNTABLE

MUSIC VIDEO. Brian Graden is named executive VP of television programming at MTV in New York. He was executive producer of the animated series "South Park."

Lorin W. Finkelstein is named music video commissioner at RCA Records in New York. He was director at RSA/USA Inc.

HOME VIDEO. Trisha Robinson is named VP of theatrical and video distribution at Showtime Networks Inc. in Los Angeles. She was co-founder of MEMG.

Columbia TriStar Home Video promotes John DeLeon to director of sales for national and direct accounts in Phoenix; and names Diane Maggio director of special markets, Suzanne Schaefer national accounts manager in Los Angeles, and Joe Barrett Northeast regional sales manager in Boston. They were, respectively, regional sales manager, executive director of business and legal affairs at Orion Pictures, national accounts



manager at Turner Home Video, and visual production manager at North-east Audio Visual.

RETAIL. The Good Guys Inc. in San Francisco promotes Dennis Carroll to senior VP of finance and administration and names Cathy Stauffer VP of publicity. Carroll will continue his duties as CFO. Stauffer was an independent consultant for the Good Guys.

Debbie Roberts is appointed senior product manager of music and video at Future Shop in Burnaby, B.C. She was director purchasing at Tricore-Canada/Archambault.

newsline...

K-TEL INTERNATIONAL has terminated a deal to sell most of its music assets to Platinum Entertainment Inc. for \$55 million, says K-tel. Although K-tel says that the agreement allows it to keep a \$1.75 million deposit held by a third-party bank, Platinum has indicated it plans to contest that. K-tel says in a statement, "The assets included in the Platinum transaction continue to represent significant value, which has not been adequately reflected in our company's public-market capitalization. Our objectives now will be to further build these assets as well as our informational, video, consumer products, and direct-response businesses and to achieve a level of market valuation which is more reflective of our company's worth." The Plymouth, Minn.-based marketer of music compilations also has authorized the repurchase of up to \$2 million worth of K-tel shares in the open market.

HARVEY ENTERTAINMENT and Salban Entertainment say they plan to co-produce a second full-length, live-action, direct-to-video film based on Casper the Friendly Ghost. The movie, tentatively titled "Casper Meets Wendy," is slated for release in fall 1996 and features two of Harvey's licensed cartoon characters. Harvey also says that first-week retail sales for the direct-to-video "Casper: A Spirited Beginning" approached 12 million units. The movie, released by 20th Century Fox Home Entertainment, is selling for between \$12.95 and \$19.95 all retail.

ALL AMERICAN COMMUNICATIONS, the owner of the Scotti Bros. record label, announces that it is in preliminary discussions to form a new firm with a possible sale of the company. All American has retained Goldman, Sachs and Media Finance as investment advisers. The company is also in the television production and syndication business, with shows like "Baywatch" and "The Price Is Right."

TICKETMASTER GROUP reports net profit of \$2 million in the second fiscal quarter on \$81.7 million in revenue, compared with a loss of \$400,000 on revenue of \$83.2 million in the same period last year. The Los Angeles-based company says it sold 15.3 million tickets in the quarter that ended July 31, up 7.6% from the year before. In a statement, the company says, "We also took significant steps to consolidate our ticketing joint ventures and licensees and to expand our business internationally." Separately, the company announced that it had purchased an additional one-third interest in its Ticketmaster-Southeast joint venture from Time Warner. It now owns two-thirds of the venture.

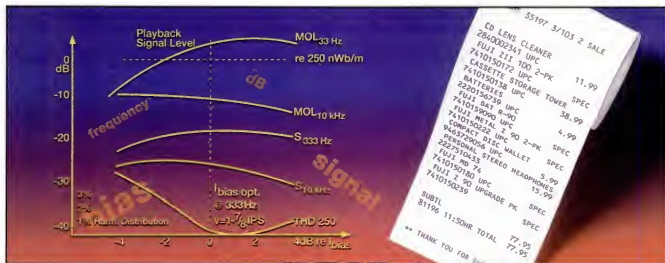
THE NATIONAL ASSN. OF RECORDING MERCHANTS (NARM) reports that more than 450 industry people—"more than expected," according to president Pamela Horvitz—attended its fall conference at the Laguna Cliffs Marriott Resort in Dana Point, Calif. NARM says that its 40th annual convention will be held March 14-17, 1996, in San Francisco and that the conventions the following two years will be in Las Vegas and San Antonio, Texas.

IMAGE ENTERTAINMENT, the laserdisc distributor, says it has signed an exclusive deal with Digital Theater Systems (DTS) to distribute DTS' music programming on CD and to encode DTS multichannel sound on laserdiscs and DVDs. DTS markets a 6-track audio system used for feature films. This year Image began to release films on laserdisc featuring DTS sound. The music programs on Image laserdiscs encoded with DTS multichannel audio include "Hell Freezes Over" by the Eagles and "Tina Turner: Live From Amsterdam."

BARNES & NOBLE announces new deals to strengthen its online shopping service (barnesandnoble.com). It says it will be the exclusive bookseller on Internet search firm Excite's WebCrawler and enter a partnership with Internet directory company InfoSpace. Barnes & Noble is also unveiling its Affiliate Network, which will market books from thousands of other World Wide Web sites.

RHINO RECORDS says it is releasing a new comedy title, "The 2000 Year Old Man In The Year 2000: The Album," by Carl Reiner and Mel Brooks, in conjunction with a 104-page hardbound book published by Cliff Street Books/HarperCollins. "The 2000 Year Old Man In The Year 2000: The Book (Including How To Not Die And Other Things)," the street date for the book is Oct. 7. The album, available at \$16.98 flat for the CD and \$10.98 for the cassette, will be out Oct. 14. This will be the fifth "2000 Year Old Man" recording from Rhino.

PUTUMAYO WORLD MUSIC has teamed with Barnes & Noble on a promotion for the album "A Putumayo Blend: Music From The Coffee Lands," to be released Oct. 7. The bookshelf will place counter-display units in the 240 stores that have cafes and offer customers a free coffee with each CD purchase. A portion of the proceeds from the album will go to Coffee Kids, a nonprofit organization that provides coffee and coffee-related products to the artists on the album include Café Tacuba, Susana Baca, and Ernest Ranglin.



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Merchants & Marketing

NARM Road Trip Yields Some Updates On Valley

ON THE ROAD: Retail Track spent the week on the road, first at the Trans World Entertainment Corp. Convention and then onward to the National Assn. of Recording Merchandisers' (NARM) Fall Conference.

The Trans World Convention was held Sept. 6-10 at the Sheraton Hotel in Saratoga Springs, N.Y., and it was a very nice affair. No doubt thanks to the chain's kick-ass performance over

the last year, the troops were ready to celebrate. The labels helped them accomplish this by supplying performers who excel at party music, including Buster Poindexter, Tower Of Power, and the Average White Band.

From there I headed out to California for the NARM conference, or mini-NARM, which was held Sept. 11-14 at the Marriott Laguna Cliffs Resort in Dana Point. Mini-NARM was well

attended, and like all NARM conventions, attendees got out of it what they put into it. In other words, those offering their opinions to Retail Track gave the affair mixed reviews. But whether they liked the conference or not, the hotel got an overwhelming thumbs down as a place considered not conducive for hosting a NARM event. On the other hand, the Dana Point/Laguna Beach locale got an overwhelming thumbs up as a splendid place to hold the event, ad infinitum.

Anyway, while I was at mini-NARM, I ran into Barney Cohen, CEO of Valley Record Distributors, who brought me up to date on the latest events at his company.

First off, he reported that he has hired Wall Street investment banking firm J.P. Morgan to help the company raise equity, possibly through a public offering.

"Our goal is to sell one-third of the company and raise \$35 million or \$40 million, although we have yet to do a serious valuation of the company," Cohen stated.

I pointed out that Alliance Entertainment Corp.'s Chapter 11 filing may make the possibility of selling a public offering a difficult proposition. Cohen conceded, "That's one of the challenges. We don't want to trash our competitors, but we will want to distance ourselves from the Alliance situation."

But he pointed out that music retail has been reporting stronger numbers to Wall Street, which should help strengthen Valley's position. Also, he pointed out that Valley has a very different account base than Alliance, with 65% of its volume coming from inde-

pendent stores. Alliance is more reliant on chain businesses.

In other Valley news, Cohen reported that the company just broke ground in Louisville, Ky., on a 330,000-square-foot distribution facility. "It's mezzanine-able and can be expanded as well," Cohen said, meaning that in addition to putting in a second level, the property allows for the warehouse to be enlarged beyond the 330,000-square-foot ground-floor area.

He said that both the Valley facility, which measures 185,000 square feet, and the new one will be complete stocking branches. He said that after studying the issue, Valley executives decided between the two facilities.

Also, as a result of the new facility, the company will implement numerous upgrades to its current system, which will be applied in the Valley warehouse as well. He adds, "And we think our current warehouse is pretty special already."

In addition to recently launching a music label, Valley Entertainment, the company continues to digest its acquisition of Star Video, Cohen said. He said that the two companies are putting together their computer systems, asking that the process will take another six to nine months and "by this time next year, the integration of the two companies will be completed, and we will be running smoothly. We want to get it so any salesman can sell any product," meaning that those currently working as video salesmen will also be able to sell music and vice versa.

(Continued on page 83)

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Shuttering Appears Imminent For INDI

Closure Would Leave Labels In Lurch For 4th Quarter

ENDGAME FOR INDI? As this is written, there has been no official word on the fate of Alliance Entertainment Corp.'s Independent National Distributors Inc. (INDI). Ed Christman reported in these pages last issue that it is believed the firm will close its doors by the end of the year (Billboard, Sept. 30). Demoralized INDI staffers contacted by Declarations of Independents were virtually certain that Alliance, which filed for Chapter 11 bankruptcy protection in July (Billboard, July 26), would officially communicate a shutdown date to employees by the close of the week ending Sept. 20. One reliable INDI source confirmed that the company has told its labels to seek other avenues to sell their fourth-quarter releases.

A source at one INDI label says that the distributor has laid off a half-dozen New York-based label managers, essentially leaving vendors with no one with whom to communicate.

Perhaps the best indicator of a probable imminent closure of INDI was the firm's diminished presence at the National Assn. of Recording Merchandisers (NARM) Mid-Year Conference, held Sept. 11-14 in Dana Point, Calif. The event is basically a retooled version of NARM's Fall Wholesalers Conference, the annual indie label-distributor bazaar held in previous years in October in Phoenix; this year, the renamed confab was moved up a month and wrapped in a retail component.

In past years, INDI dispatched an enormous platoon of sales personnel to the late-year NARM event; in fact, no other distributor came close to equaling the company's strength there. This year, INDI was represented by only three executives—president Larry Stessel, senior VP Joe Parker, and VP Todd Van Gorp. None of the company's senior salesmen were in attendance.

An INDI source says that after some waffling that saw trips to Dana Point for the company's salespeople scheduled, rescinded, and then reinstated, the staffers finally had their trips canceled Sept. 5, six days before the start of the sit-down.

INDI's salesmen had already noted with alarm the ongoing defection of labels from the distributor's ranks as the financial woes of the company's parent deepened, and that erosion has contin-



by Chris Morris

ued in the two months since Alliance's bankruptcy filing.

Possibly the most catastrophic exit was that of American Gramophone, the Omaha, Neb.-based label that is home to founder Chip Davis' act Mannheim Steamroller, and possibly INDI's volume leader. On Aug. 29, the label—which has another potentially big-selling Christmas album by Mannheim in the pipeline for October—scaled a new national distribution pact with: Novare Corp. in New Hope, Minn. (Billboard, Sept. 20).

Other companies that have left the INDI fold in recent weeks include W.A.R.T. (now with Select-O-Hits), Instinct (now going through Koch), JVC, Warlock, and Shadow. The most recent vendor list supplied to Declarations of Independents encompasses only some 55 labels, including proprietary operations Castle, Concord Jazz, and One Way; only 30 are exclusive deals. Before its major housecleaning early this year, INDI distributed hundreds of labels.

An INDI source also notes the departure of one high-profile sales staffer, John Horn, who serviced Camelot Music and other Midwest accounts out of Cleveland. Horn has reportedly taken a job with another national distributor.

"Stunning" may be the only word that adequately describes the reversal of INDI's fortunes. One source notes with dismay that only four years ago, INDI was the exclusive national distributor of one of the biggest singles in history, Pat Benatar's "Whoomp! (There It Is)." Only a year ago, an Alliance executive told us that INDI controlled 20% of the domestic independent distribution business.

And by December, it all may be...

gone. Maybe "stunning" isn't a good enough word, at that.

FLAG WAVING: Fear not, Smithereens fans. The Oct. 7 arrival of Pat DiNizio's Velvet solo debut, "Songs And Sounds," doesn't mean that the cherished pop/rock band has gone the way of all flesh.

Explaining his decision to make an album apart from his longtime bandmates, singer/guitarist/vocalist DiNizio says, "I wanted to work with my favorite musicians of all time, people whose music meant a lot to me, and people whose music played a role in mine."

So DiNizio assembled a band for the album that reflects his diverse interests. Bassist JJ Hurrell was enlisted from the Stranglers ("my favorite band," according to DiNizio); Tony Smith, most recently with Lou Reed's

(Continued on next page)

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Merchants & Marketing

Sharon, Lois & Bram Return With Their 'Skinnamarink TV'

S&L RETURN: Child's Play caught up with Sharon, Lois & Bram in a Toronto recording studio Sept. 9, where the venerable children's trio was in the midst of an intensive recording session. Sharon Hapson, Lois Lilienstein, and Bram Morrison were laying down vocal tracks for the many musical numbers on their soon-to-debut television series "Skinnamarink TV."

The program premieres at 11:30 a.m. (EST) Oct. 27 on cable network The Learning Channel (TLC), where it will be shown Monday through Thursday during TLC's preschool-free preschool block "Ready, Set, Learn!" in January.



by *Moira McCormick*

It begins running twice a day. In the trio's home base of Canada, the show will also air on Saturdays on the Canadian Broadcasting Co. (CBC) network. A soundtrack album from the show will be released approximately a year from now, as will the first "Skinnamarink TV" home video product, according to Steve McNie, president of the trio's Toronto-based label, Elephant Records (distributed in the U.S. by Drive Entertainment).

"Skinnamarink TV" produced by Twist Productions for Skinnamarink Entertainment in association with Craftsmen & Screenwriters Group, TLC, and the CBC, is S&L&B's triumphant return to television after nearly a decade. The trio's long-running program "The Elephant Show," which garnered it major followings in America and Canada alike, last aired new episodes in 1988. ("The Elephant Show"

is still in reruns status on cable.)

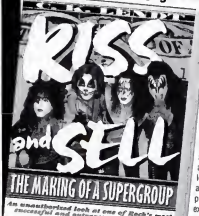
Along with our 8-year-old, Lily, we had the opportunity to observe S&L&B's recording sessions at Toronto's Inception Sound Studio. Working their three-part-harmony magic on the bouncy old-timey tune "Everybody Happy," these seasoned pros nailed it in less than 30 minutes. (Ever the perfectionists, though, they weren't 100% satisfied. "You know what I don't like?" said Hapson after the final take. "The descending run," offered Morrison. "That chord just me every time," affirmed Hapson. Of course, it sounded just grand from our vantage point.)

The first 26-episode run of "Skinnamarink TV" requires the trio to cut a staggering 120 songs. Six full-length numbers are performed in each episode, as well as dozens of little theme songs and commercials. "Skinnamarink TV," you see, is set up as a parody of a television network. "It's a [sarcastic] takeoff on TV," says Lilienstein, "with news, weather, sports, an exercise show, a cooking show, game shows, soap operas, etc." A pair of animal characters (actually costumed humans), Ella Elephant and C.C. CorgyCat, contributes to the fun. Segments last from one to three minutes and are centered around the music. "Usually in kids' TV," says McNie, "the script is written, and then appropriate songs are plugged in. With Skinnamarink TV the show's 16 writers are writing scripts to the music." Producer Paul Mills, who

(Continued on next page)

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SEPTEMBER 27, 1997

Top Pop. Catalog Albums

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND KIOSK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY NIELSEN EDI. COLUMBIA TRISTAR MUSIC				
*** NO. 1 ***				
1	9	ELTON JOHN & NICKY KATZ	GREATEST HITS	381
2	2	FLEETWOOD MAC & JIMMY BUFFETT	GREATEST HITS	256
3	1	METALLICA	METALLICA	318
4	3	JAMES TAYLOR	GREATEST HITS	350
5	4	BOB MARLEY & THE WAILERS	LEGEND	219
6	5	FLEETWOOD MAC	RUMOURS	141
7	8	PINK FLOYD	DARK SIDE OF THE MOON	189
8	5	SUBLINE	40 OZ. TO FREEDOM	118
9	7	GARLAND ALLEY	JOCK JAMS VOL. 1	117
10	13	VARIOUS ARTISTS	JACKED LITTLE PILL	118
11	10	ALANIS MORISSETTE	LICENSED TO ILL	315
12	11	BEASTIE BOYS	FUMBLING TOWARDS ECSTASY	151
13	12	JOHN SEGER & THE SILVER BULLET BAND	GREATEST HITS	151
14	14	BEE GEES	BEES GEE GREATEST	46
15	15	JIMMY BUFFETT	SONGS YOU KNOW BY HEART	48
16	16	EAGLES	HELL FREZZER OVER	149
17	17	BOB THUGS-N-HARMONY	...AND JUSTICE FOR ALL	112
18	18	GARTH BROOKS	THE HITS	144
19	19	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	144
20	20	2PAC	ME AGAINST THE WORLD	91
21	21	ELTON JOHN	GOODYE YELLOW BRICK ROAD	324
22	22	THE BEST OF VAN MORRISON	JOURNEY'S GREATEST HITS	419
23	23	JIMMY HENDRIX	THE ULTIMATE EXPERIENCE	126
24	24	WU-TANG CLAN	ENTER THE WU-TANG (15 CDS)	60
25	25	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	156
26	26	BUSH	SIXTEEN STONE	140
27	27	SHANIA TWAIN	THE WOMAN IN ME	323
28	28	ENIGMA	MMMC A.D.	395
29	29	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING	153
30	30	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITE VOLUMES	106
31	31	TRACY CHAPMAN	TRACY CHAPMAN	106
32	32	JANIS JOPLIN	GREATEST HITS	280
33	33	ABBA	GOLD	143
34	34	WILLIE NELSON	SUPER HITS	296
35	35	BRUCE SPRINGSTEEN	GREATEST HITS	311
36	36	311	RISE OF THE LIGHTNING	345
37	37	CELINÉ DION	THE COLOUR OF MY LOVE	186
38	38	ELTON JOHN	GREATEST HITS 1976-1986	209
39	39	BILLY JOEL	GREATEST HITS VOLS. 1 & II	334
40	40	CRÉNAË	CHRONICLE VOL. 1	232
41	41	LINDA RONSTADT	MASTER OF PUPPETS	76
42	42	TOP GUN	TOP GUN	84
43	43	KORN	KORN	80

Catalog albums: 200-year-old titles that have fallen below No. 100 on the Billboard 200 or releases of older titles. Chart Weeks count reflects combined weeks has appeared on the Billboard 200 and Top Pop Catalog Albums. * According to Industry Asia, of America (ISAI) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with equivalent sales for albums and singles, which are projected from wholesale price. ** Indicates past or present Masterpiece title. ©1997, Billboard/BPI Communications, and SoundScan.



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CHILD'S PLAY

(Continued from preceding page)

helmed five of S.L.&B's previous albums, is co-producing the music with Bill Garrett. (The name "Skinsman" TV's, of course, comes from one of the trio's theme songs, "Skinsman," which closed every "Elephant Show.")

"Ten percent of this repertoire we've done before," says Hapson, who notes that all songs are newly recorded. "The rest are new to us, encompassing the 1930s to the 1950s."

Long one of children's music's most eclectic musical archivists, the interjective trio continues to put its distinctive stamp on the works of a wide array of songwriters. "I'd encouraged them to write songs themselves for the first time," says McNie, "but they declined—they understand their strength. Bram said to me, 'Just think of us as Frank Sinatra.'" Mills says the trio is drawing from a database of more than 500 songs—and all of the music, the trio proudly points out, is made with real instruments. "The only time we ever use a synthesizer," says Morrison, "is when a certain sound effect is called for."

Each member is playing four or more regular roles on "Skinsmanarrn." TV's Hapson is lounge-lied news anchor Lianna Brianna Smith; exercise show host Patti Petri ("We Do The Hokey Pokey," Tennessee Whiz Walk, and the

forth); the psychic Singing Sarge, who "sees all, knows all, and tells a little"; and Grandma Griska, who renders fairy tales her own way. "Jack And The Beanstalk," for instance, becomes "Jack And The Jeantails," and the hero ends up opening a store called Jack's Jeon Shook.

Morrison's alter ego includes Shameless O'Toole, a Bob Vila wannabe who hosts "Construction Site": weatherman Percy T. Connor, who sings a lot of climate-related songs, like "It Ain't Gonna Rain No More"; science show host Professor Hmmm; Crazy Jake, whose joke Emporium is "a tip of the hat to the 'Laugh-In,' and Inspector Gumshoe, who never solves anything.

Lilienstein becomes Cookie LaFramo, whose cuisine-oriented show "Cook-

ie's Diner" includes "lots of food songs" on the menu; a male sportscaster, Kenny G. White, who can't quite get the program; fashion segment host Chi Chi Darling, who advises kids what to wear in all circumstances ("Forget to bring a birthday present to the party? Keep your hair in front of your face!"; and Cousin Henry Haysned, who does the farm report. Stee and Hapson also appear as extra-close twinnies Millie and Tillie.

"This is a much more adult program than was 'The Elephant Show,'" notes Hapson. "We're being asked to stretch ourselves, and it feels great."

Add Morrison, "We haven't had time to look at our footage after we've shot it—it when it does air, this show will be as much a surprise to us as to anyone."

Billboard

SEPTEMBER 27, 1997

Top Kid Audio™

Compiled from a national sample of retail stores and rack sales reports collected, computed, and provided by SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/SERIES	TITLE
*** NO. 1 ***				
1	1	89	VARIOUS ARTISTS • DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (10-99)13.98	
2	2	85	SING-ALONG • WINNIE THE POOH WALT DISNEY 60608 (10-99)9.98	
3	3	108	VARIOUS ARTISTS • CLASSIC DISNEY VOL. 1: 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60605 (10-99)15.98	
4	4	16	READ-ALONG • HERCULES WALT DISNEY 60207 (10-99)9.98	
5	7	4	VARIOUS ARTISTS • 20 SIMPLY SUPER SINGABLE SINGLY SONGS WALT DISNEY 60615 (10-99)13.98	
6	5	108	VARIOUS ARTISTS • CLASSIC DISNEY VOL. 2: 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60606 (10-99)15.98	
7	6	86	VARIOUS ARTISTS • WINNIE THE POOH TAKE MY HAND SONGS FROM THE 100 ACRY MOOD WALT DISNEY 60603 (10-99)16.98	
8	8	54	VARIOUS ARTISTS • DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (10-99)13.98	
9	9	10	VARIOUS ARTISTS • CLASSIC DISNEY VOL. IV: 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60609 (10-99)15.98	
10	14	4	KATHIE LEE GIFFORD • POOTS GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE WALT DISNEY 60616 (10-99)13.98	
11	10	108	BARNEY • BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 26338 (9-99)15.98	
12	11	63	VARIOUS ARTISTS • CLASSIC DISNEY VOL. III: 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60607 (10-99)15.98	
13	12	26	THE SIMPSONS • SPONGE IN THE KEY OF SPRINGFIELD UNIVERSAL 60208 (10-99)15.98	
14	NEW	37	SPACE SHOGG • SPACE GHOSTS' MYSTIC BARR-B-QUE KID RECORD 72875 (9-99)15.98	
15	15	85	READ-ALONG • THE LION KING WALT DISNEY 60208 (10-99)9.98	
16	16	55	KENNY LOGGINS • RETURN TO POOH CORNER SONY WONDERS 57674 (9-99)13.98	
17	16	91	READ-ALONG • TOY STORY WALT DISNEY 60209 (10-99)9.98	
18	17	75	VARIOUS ARTISTS • DISNEY'S PRINCESS COLLECTION WALT DISNEY 60607 (10-99)13.98	
19	19	11	READ-ALONG • WINNIE THE POOH & TIGER TOO WALT DISNEY 60206 (10-99)9.98	
20	20	11	READ-ALONG • WINNIE THE POOH & THE HONEY TREE WALT DISNEY 60208 (10-99)9.98	
21	23	83	BARNEY • BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC 26338 (9-99)15.98	
22	18	89	CELEBRATION KIDS CLASSICS BENJON 217 (10-99)8.98	
23	RE-ENTRY	87	CELEBRATION KIDS CLASSICS BENJON 218 (10-99)8.98	
24	22	47	READ-ALONG • 101 Dalmatians (LIVE ACTION) WALT DISNEY 60212 (10-99)9.98	
25	RE-ENTRY	87	CELEBRATION KIDS CLASSICS BENJON 216 (10-99)8.98	

Children's categories: original motion picture soundtrack albums. © Recording Industry of America (RIAA) certification for sales of 500,000 units. * & RIAA certification for sales of 1 million units, with additional sales indicated by a numeral following. For "Gold" sales, and double album with a starting time that exceeds two hours, the RIAA multiplies figures by the number of discs/albums. Retail stores are not permitted to sell "R" material. Minimum order: 100 units. Retail prices are in U.S. dollars. © 1997 Billboard Publications, Inc. All rights reserved. All other CD prices are equivalent prices, which are granted from alternate prices. © 1997 Billboard Publications, Inc. All rights reserved.

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This Is No Stunt. Daredevil cyclist Evel Knievel, seated on a conveyance he knows well, celebrates the North American launch of "Dive," the largest motion sports video line in the world, with 1,200 titles, according to distributor White Star. The scene is the Harley Davidson Cafe in New York. Knievel is joined, from left, by White Star president Dennis Hedlund; world champion motorcycle racer Geoff Duke; and his son, Peter Duke, managing director of Duke Marketing.

Even With Some Studios Committed, Divx Faces A Lengthy Uphill Fight

WAVING THE GREEN: It's take the money and run for the studios supporting Divx, the DVD variant that threatens to rekindle a format war (Billboard, Sept. 20).

By all accounts, Circuit City Stores and a major entertainment law firm struck their deals with the rulers of Disney, Paramount, Universal, and DreamWorks, not the home video executives who actually run that end of the business. Indeed, DreamWorks, which debuts its first theatrical feature this fall, doesn't have a home video division to lead negotiations. So Ziffren, Brittenham, Brunes & Fischer, a specialty partner,



by Seth Goldstein

John Branca—did what it does best: Start and finish at the top. Hollywood's chief concern, as always, was getting proper value for its product. In the case of a new technology, that usually takes years, and the expenditure of a few million dollars before the studios spend their first dime. Digital Video Express, the Circuit City/Ziffren, Brittenham joint venture, appears to have found an expensive shortcut. reportedly it has paid Disney, et al., about \$20 million each to commit to Divx. For studio heads, even those insured to spending \$100 million on a movie, that's hardly cheap change. You can be sure that checks are not refundable, whether or not Divx succeeds, and that the studios will be fully indemnified for any copy-protection hassles (a subject likely to arise since Divx, like "open standard" DVD, makes perfect copies). The studios' responsibility is, pure and simple, providing titles. Therein lies some difficulties.

With home video divisions out of the loop, Digital Video has to assume it knows equally well how to reach retail. Circuit City is nonpareil selling consumer-electronics hardware, but that expertise doesn't necessarily translate to video software. Divx, in particular, is an odd breed, a mix of rental, sell-through, and pay-per-view. Emulating pay-per-view, which has never lived up to a fraction of its potential, may be indicative of a marketplace dysfunction.

Divx, as a result, begs for comment: How does some programming executives normally willing to go on the record begged off instead. To us, it appears as if they're wearing corporate gasp at least until the dealmaking ends. The Circuit City/Ziffren, Brittenham consortium continues; more checks remain to be written.

DVD's retail supporters are speaking up, though, and their comments indicate the width of the gap to be bridged. "Toe Records' Russ Solomonov is on record as saying Divx is a bad idea because it could hurt a good one. Best Buy's Joe Pagano says, 'There's no interest on our part. It just doesn't make sense to us.'"

Even Blockbuster, which could be considered part of the Divx family because of Paramount's involvement, is unenthused. Consider these remarks from spokesman Jonathan Baskin: "We have some concerns regarding certain announced features of Divx, so we will closely monitor it to determine whether there should be mainstream consumer acceptance of a new playback machine just as we're watching DVD." Blockbuster found out about Paramount, we're told, when Digital Video's press release came over the fax. It's another clue, if one's needed, about the level of those negotiations.

Digital Video and its detractors would agree on at least one point: Divx is best served if all the majors are committed. Otherwise, Pagano points out, retailers lose the impact of "exclusive" titles exclusive to the hybrid. Consumers renting a Divx release for \$5 would likely ignore open-standard alternatives.

alog, and catalog sales are the key to profits. "If I take away that element, is that not bad for the industry?" Pagano asks.

For studio specialists, relying on rental, have a bigger problem. Not only do they lose catalog sales, they also lose the return-right action if the Divx borrower decides to convert the rental into a purchase or throws away the disc. Stores don't participate in anything except the first transaction. Retailers aren't talking DVD theory here. "It's one of the fastest-growing introductions in recent times," says Pagano. The 270 outlets he oversees are now averaging more than 60,000 units a month. "We are very pro DVD. We don't want any confusion."

Divx's supporters are on the supply side of the street—a situation that won't change until Digital Video has a demonstration model. For replicators, Digital Video could be another high-volume customer. "I think the format is extremely good," says Nimbus CD International corporate VP John Town. "Instead of one VHS rented 50 times, there would be 50 discs. That's obviously attractive to us."

Assuming they've talked, Nimbus is sure to have urged the joint venture not to trample the *Beethoven* Tower. Town claims to have replicated 400,000-500,000 DVDs, including 100,000 in the first two weeks in September. Let's hope Digital Video is listening.

Video Market Makes Way For Moms

Enterprising Producers Focus On Children

■ BY MOIRA MCCORMICK

CHICAGO—Dads inaugurated the last big trend in children's video three years ago when they welded camcorders to tape real-life kiddie documentaries focusing on trucks, trains, road graders, and all manner of heavy machinery. Now it's mom's turn to be an independent producer.

Inspired by the runaway success of "Baby-mums," the focus in entertainment that incorporates child development, based largely on mothers' own observations about their children.

"There's a plethora of titles produced by educators, but parents want product

made by other parents," says Meredith Emmanuel, director of acquisitions and licensing for MVP Home Entertainment in Canoga Park, Calif., which picked up "Baby-mums" and has since acquired other mom-produced titles from entrepreneurs Carpool Productions and Two-Can Enterprises.

"The wonderful thing about these programs is that they have multiple functions—they address kids' social skills, giving parents a break," says Emmanuel. Moms are trying to break new ground, from crib-side education to advice to baby sisters. Like "Baby-mums" their success—if it happens—will bring out the clones.

"Baby-mums" was produced by San Francisco-area mothers Linda Warwick and Shelley Frost. After observing how fascinated their own babies were with other tots' faces, they shot closeup footage of infants' faces, set them to music, and put out a video.

"We knew nothing of the business when we started," says Frost. "We'd looked through the Yellow Pages to find a cameraman, we learned as we went." Frost says most of the \$10,000 needs for "Baby-mums" came from garage sales, walking neighborhood dogs, and the like.

Following its release three years ago, Warwick and Frost sold the tape themselves before signing with MVP in 1995. "It didn't do well the first four or five months," says Emmanuel. "But the tape working on it—we had a staff of eight at the time. Then People magazine did a story on them."

"We went from selling eight a month to 50,000 a month," says Warwick, a former art director for Hewlett-Packard. "There was a lot of spinoff publicity. Katie Couric got 'Dateline

NBC" to do a story. Not a dime was spent on advertising. Sales to retailers still average 1,000 units a month, at 50% off the \$9.99 suggested list for volume orders. Emmanuel says "Baby-mums" helped MVP grow to 30 employees and a \$1.5 million net.

Warwick, now on her own, has launched a series called "Toddler Tugs" on her Woodside, Calif.-based label, Warwick Publishing. There is early imagination, she says, inspired by the activities of her toddler daughter.

"Toddler Tugs" features kids in 12 live-action fantasy segments, such as one in which her daughter is under a giant papier-mâché mushroom. "She came up to me one day holding a real mushroom, saying, 'This is where I hide when it rains,'" says Warwick. "Three or four of the segments were directly based on [her daughter] and friends' play. Producing this video was really an exercise in imagination for me, having to think like they think."

Warwick hired a composer to write music in samba, cello, and classical styles, she worked with five different seamstresses to create the costumes and spared no expense on the set—the giant mushroom, for instance, cost \$1,100. Toy retailer P.O. Schwarz, she says, loaned thousands of dollars' worth of toys to use as props.

The half-hour, \$9.98 "Toddler Tugs" came out last July 12, being marketed and sold by Warwick herself—she has chosen not to use a distributor. She says the success of "Baby-mums" has opened doors at P.O. Schwarz, Toys 'R Us, and Imaginarium, and video retailers such as Suncoast Motion Picture Co. and Tower

(Continued on page 31)

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Fox, Hollywood in Legal Tug Of War Over Yapp

SEE YOU IN COURT: 20th Century Fox Home Entertainment and Hollywood Entertainment were slugging it out in court the week of Sept. 8 over who gets to employ Jeffrey Yapp. Yapp, worldwide president of Fox Home Entertainment, intends to leave to become president of the Portland, Ore.-based retailer. But the studio is unwilling to let him out of his contract, which it says runs until Oct. 16, 1999.

A Fox spokesman confirmed that Fox has taken legal action against Yapp, claiming breach of contract. "We have filed suit and will vigorously enforce our rights," he says. "The matter is now in the hands of the court."

When asked who will be running the video division during the dispute, the spokesman responded, "Mr. Yapp still works here." Yapp was named president of Fox Home Entertainment four months ago, succeeding longtime Fox president Bob DeLellis, who left to pursue a political opportunity.

While the dispute seems abrupt, it has been in the works for some time, according to Hollywood CEO **Mark Wattles**. "He's moved here, but hasn't spent a single day in the office because he's been in a Los Angeles courtroom with a bunch of attorneys," Wattles claims that Yapp is not under contract with Fox and is "currently president of Hollywood."

Hollywood, which is representing Yapp in court, announced the appointment Sept. 8. But because a judge didn't render a decision at the hearing held earlier this month, Wattles says, Yapp remains in executive limbo.

One reason Fox may be so eager to hold on to Yapp is that there is no one else to move into the top spot. The video unit had several executives shake-up within the last couple of years, depleting its upper management ranks. In addition to DeLellis, top executives Bruce Pfander and Mike Dunn have also moved on.

In place are senior VPs **Brad Kirk**, who's been running the marketing department for about two years, and senior sales VP **Lance Varino**, also GM for Canada. If either is promoted, another big hole has to be filled.

Moreover, Yapp was in the middle of organizing Fox Home Entertainment's domestic and international units and starting a direct-to-video operation, which is sorely needed to compete with well-established players like Disney and Universal Studios Home Video. Fox may want Yapp to finish what he started.

'WEDDING' VIDEO: A few blockbuster movies this summer have made Columbia TriStar Home Video the dominant player in this year's fourth-quarter sell-through race. On the heels of announcing "Men In Black" for a Nov. 25 release, Columbia confirmed "My Best Friend's Wedding" for Dec. 9. The

title carries no suggested price but will have a \$14.95 minimum advertised price (MAP), \$1 less than the MAP for "Men In Black."

"Retail clearly indicated to us that they really wanted 'Wedding' for the fourth quarter," says Columbia VP of marketing Nancy Harris. "Our concern was that we didn't want to get lost in the shuffle." Harris says the decision to price it for sale was made because there are no other romantic comedies in the schedule, which is heavy with action/adventure titles.

"Wedding" will feature a \$5 rebate with the additional purchase of "Jerry Maguire." "No other consumer cross-promotions are scheduled."

The lack of other consumer promotions is no surprise; most of Columbia's past sell-through titles have been unattached. The studio, though, is cross-promoting "Men In Black" with Ray Ban sunglasses, prominently displayed in the movie.

However, Columbia won't say no to the right deal. "We're open to promotion and look for ones that are intrinsic to the product and truly value added," says Harris. But, she cautions, the studio wants more than a "free-standing insert card. It's not significant exposure, and we don't get a whole lot out of them."

Harris says that Columbia has shied away from promotions largely because it has lacked the title that would hold up its end of the bargain. "The studio is doing well now, and they are much more open to promotional opportunities," she adds.

Columbia has begun exploring "meaningful" cross-promotions for future sell-through candidates. Meanwhile, the studio continues exploiting its catalog. Next up will be the 20th-anniversary edition of "Close Encounters Of The Third Kind," slated for early '98. Harris says the supplier has completed interviews that will be part of a 10- to 15-minute extra segment. The project is under the watchful eye of director Steven Spielberg.

RELIVING THE 'HYPER': Republic Pictures is teaming up with A&M Records and Sub Pop Records for "Hyper" the title, which chronicles Seattle's grunge music scene, arrived in stores Sept. 16 priced at \$19.98.

People who purchase the video will receive a free Sub Pop CD sampler, a limited-edition poster for the movie, and a \$5 rebate. When consumers buy "Hyper" and any one of five Soundgarden CDs, distributed by A&M, they can mail in for the \$5 rebate. The offer expires March 31, 1998.

Soundgarden titles in the A&M promotion include "Down On The Upside," "Alive In The Supermarket," "Badmotorfinger," "Louder Than Love," and "Superunknown." Seattle-based Sub Pop features Pigeonhed, Throesday Davis, the Grifters, Murder City Devils, and Eric Matthews on the CD sampler.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Weeks at No. 1
				★★★★★ No. 1 ★★★★★				
1	1	71	STAR WARS TRILOGY: SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1987	PG	41.98
2	2	5	SPAWN	HBO Home Video Warner Home Video 91425	James Van Der Beek	1997	NC	22.37
3	3	5	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PWB0812	Farran Fawcett	1987	NC	19.15
4	2	2	THE FIRST WIVES CLUB	Pinnacle Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	24.15
5	4	5	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16300	Animated	1947	G	34.15
6	5	11	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding Jr.	1996	R	14.15
7	5	5	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	24.15
8	10	5	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1987	NR	19.15
9	18	2	FLEETWOOD MAC: THE DANCE	Warner Republic Video 3-38-86	Fleetwood Mac	1987	NR	19.15
10	5	6	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 80329	Tim Allen Martin Short	1987	PG	22.15
11	11	153	MARY POPPINS	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.15
12	5	5	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	21.15
13	24	5	CATS DON'T DANCE	Warner Home Video 56473	Animated	1989	NR	18.15
14	22	68	RIVERDANCE: THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.15
15	26	14	DA BOOT-THO THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jürgen Prochnow	1947	R	24.15
16	13	5	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PWB0811	Various Artists	1987	NR	19.15
17	NEW	1	PHENOMENON	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Jaye Davidson	1996	PG	25.15
18	22	5	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1987	NR	14.15
19	15	25	LORD OF THE DANCE	PolyGram Video 4400/31893	Michael Flatley	1997	NR	24.15
20	45	1	GREASE X	Pinnacle Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.15
21	18	16	PINK FLAMINGOS	Home Line Home Video Warner Home Video N41013	Dirige	1972	NC-17	19.15
22	18	2	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	James Lee Curtis Don Johnson Doris Day Doris Day	1978	F	1.15
23	13	3	COURAGE UNDER FIRE	WarVideo 1871	Demetrius Shandred Miguel	1996	R	15.15
24	15	22	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8995	Glenn Close Jeff Daniels	1996	G	21.15
25	26	94	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	15.15
26	21	18	I'M BOUT IT	No Limit Video Hollywood Video 53423	Master P	1997	F	13.15
27	NEW	1	MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	19.15
28	22	2	BETTER OFF DEAD	FoxVideo 7083	John Cusack Annabella Winsa	1995	PG	15.15
29	18	22	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	25.15
30	26	121	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	18.15
31	NEW	1	SWAN PRINCESS: ESCAPE FROM CASTLE MAMMOTH	Warner Family Entertainment Warner Home Video 98033	Animated	1997	G	16.15
32	10	11	THUG IMMORTAL:TUPAC SHAKUR STORY	Xtreme Entertainment 1085	Tupac Shakur	1997	R	24.15
33	32	45	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1996	F	19.15
34	30	64	JURASSIC PARK	Universal Studios Home Video 81409	Sam Neill Laura Den	1993	PG-13	1.15
35	NEW	1	NOTORIOUS B.I.G.: BIGGA THAN LIFE	Street View Similar Ent. Inc. 4719	The Notorious B.I.G.	1997	NR	12.15
36	NEW	1	TUPAC SHAKUR: WORD NEVER DIES	Street View Similar Ent. Inc. 4719	Tupac Shakur	1997	NR	12.15
37	36	2	MST 3000: THE UNREATHLY	Illume Home Video 2335	Jeff Hodgson John Cavallone	1997	NR	13.15
38	35	3	SPICE GIRLS: GIRL POWER: THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.15
39	NEW	1	BARNEY'S ADVENTURE VHS	Barney Home Video The Lyons Group 2020	Barney	1997	NR	14.15
40	NEW	1	VOLTAJE FIGHTER: GOWALDIER	Central Graphics Media 1628	Animated	1997	NR	19.15

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ ARIA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ■ ARIA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/SP Communications.

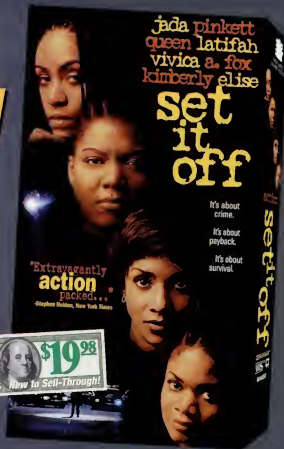
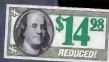
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RUMBLE IN THE BRONX

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 Rated R, Approx. 91 Minutes, VHS#N4428V



SET IT OFF

These women mean business! **Jada Pinkett** (*The Nutty Professor*), **Queen Latifah** (*Juice*), **Vivica Fox** (*Independence Day*, *Soul Food*) and newcomer **Kimberly Elise** star in a **\$35 million** box office blast, armed with a platinum-selling soundtrack, critical acclaim and consumer awareness at an all-time high!

Rated R, Approx. 123 Minutes, VHS#N4445V,

Also available Spanish Version

Rated R. Approx. 123 Minutes. VHS#N4547V

ABOVE THE RIM

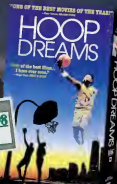
Tupac Shakur (*Bullet, Gridlock'd*), **Duane Martin** (*The Inkwell*), **Leon** (*Waiting to Exhale*), **Marlon Wayans** (*Mo' Money*) and **Bernie Mac** (*B.A.P.S.*) star in the grittiest basketball film ever made. **ABC RADIO NEWS** calls it, "Better than *White Men Can't Jump*."

Rated R, 93 Minutes, VHS#4270V,

HOOP DREAMS

"Unforgettable... Extraordinary!" says *SISKEL & EBERT*. "Thrilling... Powerful!" says *TIME*. This fantastic true-life story about two boys who take their shot at the American dream is full of action and emotion and is a must-have title for everyone's collection.

Rated PG-13,
17+ Minutes,
Stream Copy 2



Street Date 10/21/97

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label	Outstanding Label, Catalog Number	Principal Performers
*** NO. 1 ***					
1	3	5 THE DEVIL'S OWN (R)	Columbia TriStar Home Video	82533	Harrison Ford Bruce Willis
2	1	8 DONNIE BRASCO (R)	Columbia TriStar Home Video	82531	Al Pacino John Cazale
3	2	8 SLING BLADE (R)	Miramax Home Entertainment	Burns Video Home Video 10487	Billy Bob Thornton
4	4	4 DANTE'S PEAK (PG-13)	Universal Studios Home Video	83330	Pierce Brosnan Bruce Campbell
5	6	6 MURDER AT 1600 (R)	Warner Home Video	14915	Wesley Snipes Diane Lane
6	9	9 ABSOLUTE POWER (R)	Warner Home Video	2508	Cit L'Espresso James Caan
7	8	11 SCREAM (R)	Dimension Home Video	Burns Video Home Video 10499	Wendy Snipes Dane Cook
8	9	8 PRIVATE PARTS (R)	Paramount Home Video	32851	Howard Stern Robert Downey Jr.
9	7	9 METRO (R)	Touchstone Home Video	Burns Video Home Video 1036	Edie Murphy John Goodman
10	17	2 ROSEWOOD (R)	Warner Home Video	14336	Jim Carrey John Goodman
11	11	5 CRASH (NC-17)	New Line Home Video	Warner Home Video 14565	Holly Hunter James Spader
12	2	12 INVENTING THE ABBOTTS (R)	FoxVideo	6081	Jacqueline Phyllis Lu
13	14	4 EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment	Burns Video Home Video 10488	Wendy Snipes Goldie Hawn
14	12	4 MOTHER (PG-13)	Paramount Home Video	32473	Albert Brooks Debra Fennell
15	23	2 LOVE JONES (R)	New Line Home Video	Warner Home Video 14330	Lance LaSalle Na Lung
16	16	3 THE BEAUTIFANT AND THE BEAST (PG)	Paramount Home Video	33403	Fran Drescher Tina Turner
17	13	8 THE RELIC (R)	Paramount Home Video	331543	Freddie Lee Miller Tom Sizemore
18	6	6 EVITA (PG)	Hollywood Pictures Home Video	Burns Video Home Video 12096	Madonna Antonio Banderas
19	14	6 JUNGLE 2 JUNGLE (PG)	WGN Home Video	Burns Video Home Video 60326	Tina Turner Martin Short
20	9	9 SHINE (PG-13)	New Line Home Video	Warner Home Video 14346	Geoffrey Rush Ann-Margret
21	24	9 FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video	8493	Matthew Perry Sally Field
22	4	4 LOST HIGHWAY (R)	Polygram Video	40025567	Bill Pullman Francesca Annis
23	22	5 BOOTY CALL (R)	Columbia TriStar Home Video	9495	John Goodman Jennifer Jason
24	18	15 JERRY MAGUIRE (R)	Columbia TriStar Home Video	82533	Tom Cruise Cuba Gooding Jr.
25	33	2 HARD EIGHT (R)	Columbia TriStar Home Video	81033	Philip Baker David Byrne
26	27	3 KAMA SUTRA (NR)	Victor Entertainment	Miramax Home Video 6479	Sandra Churchbury Neveen Andrew
27	36	1 SWINGERS (R)	Miramax Home Entertainment	Burns Video Home Video 10483	John Turturro Vince Vaughn
28	29	14 MICHAEL (PG)	Warner Home Video	76300	John Travolta Ann-Margret
29	30	15 THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video	82453	Wesley Harrison Catherine Lee
30	32	9 SHOTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video	95103	Al Pacino James Woods
31	17	17 RANDOM (R)	Touchstone Home Video	Burns Video Home Video 8295	Mc Gowan Robert Downey Jr.
32	15	13 MARS ATTACKS! (PG-13)	Warner Home Video	14480	Jack Nicholson John Chase
33	34	2 MOUNTAINBUILT: THE LAST VICEROY (R)	Bonemare Worldwide Entertainment	01017	Neil Williamson
34	37	7 SMILLA'S SENSE OF SNOW (R)	Polygram Video	4190	Jula Demmel Gabriel Byrne
35	20	15 VEGAS VACATION (PG)	Warner Home Video	14305	Chey Chase Jennifer O'Leary
36	2	2 HEAD ABOVE WATER (PG-13)	New Line Home Video	Warner Home Video 14414	Carment O'Neil Henry Feller
37	39	3 SUBURBIA (R)	Warner Home Video	20009	Not Listed
38	NEW	KEYS TO TOLSA (R)	Polygram Video	400699	Eric Stoltz James Woods
39	NEW	KEYS TO THE ODYSSEY (PG)	Hallmark Home Entertainment	7339	Arnold Aspin Gina Scarth
40	38	6 ALBINO ALLIGATOR (R)	Touchstone Home Video	Burns Video Home Video 10460	Mark Dinnery Paul Dineen

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical videos. ♦ITA platinum certification for a minimum retail of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical videos. © 1997, Billboard® Communications.

Home Video

MERCHANDISE & MARKETING

MGM, Rykodisc Link For Soundtracks, Updated Vids

■ BY EILEEN FITZPATRICK

LOS ANGELES—A joint venture between MGM and music catalog specialist Rykodisc will bring new versions of cult and mainstream movies to retailers this fall.

Under the new partnership, Rykodisc will release "The Deluxe MGM Soundtrack Series," which in some cases will include a companion video. The series will consist of MGM features released after 1986 and selections from the United Artists library. Rhino Records acquired audio distribution rights to the pre-1986 MGM inventory in an earlier deal with Turner Entertainment, now part of the Time-Warner empire.

"This is probably one of the last unexplored soundtrack libraries on the planet," says Rykodisc president/CEO Don Rose. "None of the CDs, which have been released on CD, and new technology advances us to do a lot with the product."

Many of the audio selections have been out of print for more than a decade. The drought ends Oct. 14 when

Rykodisc releases "200 Motels," directed by the late Frank Zappa; "Chitty Chitty Bang Bang," and a James Bond entry, "Octopussy." Arriving Dec. 4 are "Carrie" and "It's A Mad, Mad, Mad, Mad World."

Two soundtracks, "200 Motels" and "Chitty Chitty Bang Bang," eventually will be packaged with videos under the "Superlative Edition" banner. Release dates haven't been nailed down, but "Chitty Chitty Bang Bang" likely will arrive in time for its 30th anniversary next year, says an MGM spokesman. The price of this and other audio-video sets is expected to be in the \$50 range. CDs will list for \$16.98, except "200 Motels," which will list at \$34.98.

Audio elements include alternative music tracks edited from the soundtrack, movie dialogue, and enhanced CD interactive features. Extensive liner notes, archival photos, a reproduction of the original movie poster, an original LP art further dress up the CD release.

Rykodisc, MGM Music, and MGM Home Entertainment are jointly handling sales. "We'll be working hand-in-

hand with MGM to make the editions little histories of each film," according to Rykodisc director of A&R and special projects Jeff Rougier. "This is an opportunity to go outside of the music and make this a unique collector's item."

Rougier says additional releases will be selected based on the amount of added material available for the soundtrack and movie. Editions may also include other merchandise elements, such as toys. "We can do a lot with a little," says Rougier. "We can do a soundtrack/VHS set, for example."

Although the United Artists catalog boasts some 300 titles, its most popular—the James Bond series—is tied up in litigation. Rose says "Octopussy" is not part of that section.

Ryko has 25-40 titles scheduled for 1998 releases, including "Across 11th Street" featuring Bobby Womack + the Soulmates, "Lenny," with the Miles Davis track "It Never Entered My Mind," "Ned Kelly" featuring Wayne Jennings and Kris Kristofferson, and "Rancho Deseado" with a score composed by Jimmy Buffet.

Billboard.

SEPTEMBER 27, 1997

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	Label	Suggested List Price	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	Label	Suggested List Price
RECREATIONAL SPORTS					HEALTH AND FITNESS				
*** NO. 1 ***					*** NO. 1 ***				
1	1	13 TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4076	14.95		1	2	89 THE GRIND WORKOUT: FITNESS WITH FLAVA+ Sony Music Video 49736	12.95	
2	3	71 MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8452	14.95		2	7	33 THE GRIND WORKOUT: STRENGTH AND FITNESS+ Sony Music Video 49737	12.95	
3	2	7 THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	14.95		3	8	47 THE GRIND WORKOUT: ENDURANCE Sony Music Video 49738	12.95	
4	4	7 THE WEI A MODEL, 10 YEARS OF UNFORGETTABLE FILMS & BOOKS Ocean Home Video 86020	14.95		4	4	10 THE GRIND WORKOUT: HIP HOP AEROBICS+ Sony Music Video 49739	12.95	
5	6	221 MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	14.95		5	1	47 THE GRIND WORKOUT: HIP HOP AEROBICS+ Sony Music Video 49739	12.95	
6	14	35 THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8453	14.95		6	5	21 THE FIRM: FIRM CAROBI BMG Video 80305-3	14.95	
7	5	100 MICHAEL JORDAN: COME FLY WITH ME+ FoxVideo (CBS/Fox) 2173	14.95		7	3	85 THE FIRM: 5 DAY ABS BMG Video 80316-3	14.95	
8	12	31 NBA AT 50 FoxVideo (CBS/Fox) 8450	14.95		8	6	21 THE FIRM: FIRM STRENGTH BMG Video 80317-3	14.95	
9	8	87 MIKE TYSON: THE INSIDE STORY MCA Home Video 7074	14.95		9	11	47 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80315-3	14.95	
10	9	13 MUHAMMAD ALI: THE WHOLE STORY FoxVideo (CBS/Fox) 8450	14.95		10	14	153 YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS BMG Video 80314-3	14.95	
11	RE-ENTRY	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment 046372	10.95		11	9	23 THE FIRM: THE HARE WORKOUT BMG Video 80324-3	14.95	
12	11	71 DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS Polygram Video 800635363	14.95		12	13	79 THE FIRM: BODY SCULPTING BASICS BMG Video 80310-3	14.95	
13	15	295 MICHAEL JORDAN: PLAYGROUND FoxVideo (CBS/Fox) 2636	14.95		13	12	23 THE FIRM: THE TORTOISE WORKOUT BMG Video 80323-3	14.95	
14	7	7 THE OFFICIAL 1996-97 STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4090	14.95		14	18	135 CINDY CRAWFORD: THE NEXT CHALLENGE Good Times Home Video 05-7100	14.95	
15	19	39 SUPER SLUGGERS Ocean Home Video 85001	14.95		15	16	43 CRUX: FAT BUSTER PLUS BMG Video 80313-3	9.95	
16	10	33 MUHAMMAD ALI: SKILL, BRAINS, & GUTS MCA Home Video MP7116	14.95		16	RE-ENTRY	DIXIE CARTER'S YOGA FOR YOU Universal Studios Home Video 82096	14.95	
17	RE-ENTRY	THE 1996 WORLD SERIES VIDEO Ocean Home Video 81095	14.95		17	20	64 THE FIRM: LOWER BODY SCULPTING BMG Video 80311-3	14.95	
18	18	21 IDOLS OF THE GAME Turner Home Entertainment 3426	14.95		18	18	51 THE FIRM: LOW IMPACT AEROBICS BMG Video 80311-3	9.95	
19	RE-ENTRY	MIKE POWER: PLAYERS FoxVideo (CBS/Fox) 8452	14.95		19	17	67 THE FIRM: UPPER BODY BMG Video 80313-3	14.95	
20	20	441 DORF GOES FISHING Victory	14.95		20	15	49 THE FIRM: TRIM CRUNCH WORKOUT BMG Video 80313-3	9.95	

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Reviews

POP

POP
AQUARIUM
PRODUCERS: Jimmy Jam, Dr. Dre, J. Rocc, C. Nor
MCs: 1170S

With the smash pop single "Barbie Girl" under its belt, Danish quartet Aqua would seem to be destined for the dubious distinction of one-hit novelty act. However, one listen to the group's debut album reveals songs that could translate into a broad and lasting appeal. In fact, virtually every cut here is a potential single, from peppy opener "Happy Boys & Girls" to the Caribbean mood of "Good Morning Sunshine," from the relentless techno groove of "Doctor Jones" to the predictably sugary "Lollipop (Candyman)." It doesn't get more gloriously unabashedly pop than this.

CARLY SIMON
FILM
PRODUCERS: Jimmy Fallon, Carly Simon, additional production by Art Hurd
Album: 8901

Pop diva Carly Simon's latest effort is an exploration into music associated with a glorification and bygone era of filmmaking, including such pieces as "By Your Side" and "Say Goodbye." "All Marlene," "Don't Smoke in Bed," "Spring Will Be a Little Late This Year," and the title track. Like other pop and rock singers who have dared stray into pop standard territory—notably Simon & Garfunkel—Simon is likely to receive her share of flak for her adventurousism. However, on purely musical terms, she acquits herself extremely well with material, as do her guest performers, Jimmy Webb and John Travolta. A heart-felt tribute to a fertile period in American pop music.

VERBUDE
Pop For Sale
PRODUCERS: Dave Foreman, Warner, Jon Jones
Album: 1036

From the silky shred of "Hot Blood" to the playful shreds of "Kin Yoozle," Verbuud boasts the charms of a Southern-fried, all-dirty guitar and incident, off-kilter male/female harmonies. ("Sons For Sale," the Birmingham, Ala., quartet has crafted a soulful indie swan song [the band is bound for Capitol with the next set], as well as a keen statement about the continued erudition (and thereby commercial) health of indie rock distributed in the U.S. by Touch and Go.

COUNTRY
LEAHN RINES
You Light Up My Life
PRODUCERS: Vince Gill, Rickie Ross
CD: 7785

Just over a year into her spectacular career, Rines can't decide whether she wants to and apparently has done so with her third album. This collection of "inspirational" wrapped around a remnant of the hit "How Do I Live" is either an awkward transition to pop music or a purposeful attempt at staying relevant. Rines possesses one of the best sets of pipes in contemporary music but is still

SPOTLIGHT

ELTON JOHN

THE BIG PICTURE
PRODUCERS: Chris Thomas
Reheat: 31463 6264

Superstar Elton John's latest outing finds him in fine form, delivering a characteristically strong blend of midtempo pop tunes and ballads unified by his unmistakable voice, his facile tunes and piano-rich arrangements, and longtime collaborator Bernie Taupin's grand lyrics. Highlights of a set that will appeal to John's massive following at AC and pop radio are the sultry ballad "Something About the Way You Look Tonight," sentimental tune "Love's a Lot To Answer For," the breezy "Recover Your Soul," the funky "If I Could Call Her," and the epic title track. Dedicated to John's late friend Gianni Versace, another and irony of "The Big Picture" is that it appears at a time when the artist's visibility is at a new peak because of his globally televised performance at the funeral of another friend, Prince, of Wales.

using them all but here on tunes ranging from the title cut to "The Rose" to "God Bless America."

MARK CHEMIST
Thank God For Fathers
PRODUCERS: Mark Wapner
Decca: 70066

Seven years into his career, Mark Chemist stubbornly clings to his rawboned Texas bluesy strains, and the results are paying off. His robust voice, intelligent song selection, and careful production yield his best to date. Ballads such as "Wherever You Are" can support vi-

SPOTLIGHT

BUSTA RHYMES
When Disaster Strikes
PRODUCERS: Mike Thomas
Reheat: 31463 6264

You know Busta Rhymes as the colorfully dressed, constantly moving human cartoon from numerous MTV power rotations. In the ingratiating clips for "Wooh Ha!" [Got You All in the Clinic] and "Put Your Hands Where My Eyes Could See" from the current set, he resembles a man who's just gulped a handful of pop pills. Throughout his new release, which features provocative, quaking beats (bumping tracks of simple electro-funk, sweet, sticky soul, or intricate jazz), the hip-hop dynamo's raw, liquid voice intends by turns tender and ferocious. Identifying himself by such lushy labels as the "eighth wonder of the world," he gives listeners what they need to get the party started and keep it going. Lava lyrics flow from his mouth, and the catchy tracks let themselves into the listener's mind.

difficult as well as fiddles and still manage the direct track of sounding traditional without being there. The same applies to pop-tinklers like "Numbers On The Jukebox," which maintain the weeper tradition without coming across as maudlin.

JAZZ

LAURENT DE WILDE
Spoon & Rhythms
PRODUCERS: Sony Jazz
REHEAT: 66635

The second release for American-born,

VITAL REISSUES

VARIOUS ARTISTS
Just Piano Anthology
COMPILATION: Polygram
Reheat: 717 134 172

Lawrence's newest budget-priced five-CD boxed set seems worthwhile at times but still makes a palpable introduction to jazz piano. With variable but never inadequate sound quality, it "In The Beginning" does features archival recordings from early practitioners James P. Johnson, Jelly Roll Morton, and Fats Waller (although the Earl "Boop" and Teddy Wilson tracks were cut as late as the '70s and '80s). The "Big" does include only Bud Powell, Thelonious Monk, and Art Tatum—and Tatum's beloved status is a little shaky. The "Mood" Touch" does of dazzling stylings rightly features Erroll Garner, Bill

Evans, and George Shearing but should have slotted Tatum at place of Roland Hanna or George Cables. The genre "Swingers" does is a grab-bag, but has an interesting one that includes Duke Ellington, Count Basie, Horace Silver, Hank Jones, Cedar Walton, and others. The "Modern Evolution" features such progressives as Lennie Tristano, McCoy Tyner, Chick Corea, and Paul Bley. The overall set's whatever-one-could-get-nature is not always a drawback, although it begs the question, Shouldn't Roger Latham, Elton John, and Bill Evans have been replaced by Oscar Peterson, Herbie Hancock, and Cecil Taylor? Simultaneously released with a five-CD box of saxophone music and a three-CD set of Village Vanguard recordings. Contact: 310-364-1205.

SPOTLIGHT

AMY GRANT
Behind The Eyes
PRODUCERS: Mike Thomas, Keith Thomas
Reheat: 31463 6264

Amy Grant strays away from layers of pop production for a more acoustic approach, but what makes this album brilliant is that she also strays away from more than a few layers emotionally to create a collection of painfully vulnerable songs that will often take the listener back with their emotional punch. Such tunes as "I Will Be Your Friend" and "Somewhere Down The Road" offer the encouragement people associate with her music, but the best songs are the introspective cuts that reveal the myriad emotions a wife, mother, and career woman in her mid-30s feels. Among the highlights are "Cry Me a River," "I Love You," "The Feeling I Had," and "Every Road." These gaily, heartfelt songs are from an artist who opted not to travel the same musical path but to explore her own road less traveled instead. The listener wishes her for having saved the journey.

French-based pianist/composer Laurent de Wilde is a clearly progressive one with a traditional acoustic trio (plus some additional percussion). De Wilde's restless solo style is pure-footed and sharp, whether on fluid runs or jagged chord-clusters. His originals include tributes to jazz greats, like the percussive blizzard of "Edward K." (for Ellington), the spare, syntonic harmonies of "Tune For T." (for Monk), and the staccato, mercurial tones of "Fathers" (for Ornette Coleman). The Ornette-styled title cut is a split between avant-garde march and expansive swing, and the set concludes with the sweet, Bill Evans-like rhodopey "So Long Baryon." Standards include an graceful, recklessly swinging version of "Rhapsody," and a spectrally graceful "Round Midnight."

LATIN

LORENA
Contigo Es Amor
PRODUCERS: Marco Antonio Soto
Reheat: 9544

Guided by Fania's renowned producer-engineer/artist Marco Antonio Soto, this gorgeous newsworlder from Solis, Mexico, deftly applies her rich, warm voice to a variety of styles, including uptempo pop ("Soy Tuya"), percolating cumbia ("Contigo Es Amor"), and cinematic balladry ("Mi Dulce Razon"). Her fine maiden disc has a chance to score big not only at regional Mexican radio, but also at pop outlets.

LAS CHICAS DEL CAN
PRODUCERS: William Vargas, Chery Jordana
Reheat: 50971

The latest incarnation of this female merengue outfit acquires itself nicely with a pleasant crop of breezy merengue numbers, such as "Chico Bebe," "Chico Mal," "Esa Dama," and "Alí José, Alí José."

CLASSICAL

INGRAM MARSHALL
Evenings
PRODUCER: Ingram Marshall
Album: 92

With its effortless melding of art and accessibility, this lovely album of hymnal chamber pieces by American composer Ingram Marshall has the crossover potential of Arvo Part's "Tu Domini" or Henryk Górecki's Symphony No. 3—only more so, since the works are more pragmatic in nature and seem to evoke melodies common to all. It would be a real shame if New Albion's recent distribution shift from Harmonia Mundi to Koch International's "New Albion" putting loss in the shuffle. Public radio and retail would do well to feature this rare crowd-pleaser, the finest album yet from a quality label.

CONTEMPORARY CHRISTIAN

THE ALTERED
Wren Tully
PRODUCERS: Rick Barlow
CD: 7712

Musical material can sometimes masquerade with a boyish dignity, and such is the case with the debut by The Altered, a disc that's both deep and buoyant, filled with intense emotion wrapped in catchy pop rock hooks. Composed of brothers Chuck and Jeremy Ash, cousin Buck Weiss, and friend Justin Bickler, this young group hails from Bridgeport, CT. They bring to the Christian rock a freshness and energy that listeners should find appealing. Highlights of an album written entirely by the group include "Love," "John's Lament," "You Are All I Want," "Two Different Things," and "The Title cut." The performances are strong and the songs stirring, adding to the impressive debut by a talented new group with a strong musical personality.

GOSPEL

REX JAMES MOORE
And Don't Tell God Says No
PRODUCERS: Murphy Studios, Don James Moore
Album: 8026

After toppling his chart with his last solo album, as well as his best-selling collaboration with the Mississippi Mass Choir, Moore returns with his most personal and rewarding effort to date. Recently struck with total renal failure, as well as a retinal deterioration that has left him blind, Moore crafts a statement—as indicated by the title—of the triumph of the spirit over the failures of the body. It is intense and powerful beyond words. The album includes such powerful statements as "I Can Do All Things," "Broad Of Heaven," "I Can Do the Impossible," and "He's Moore's." The album is a powerful statement to persevere, that make this a landmark recording.

FOR THE RECORD

Contrary to a statement in a Sept. 13 *Vital Reissues* review by Mike Squires, the album appears on Rhino Records' compilation "Big, Strong & Shout: The Big W of '60s Soul."

ALBUMS: **SPOTLIGHT:** Reissues described by the new editors to draw special attention to the best of musical merit and/or Billboard chart potential. **VITAL REISSUES:** Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of worthy or more artists. **POPS:** (1) New releases predicted to hit the top half of the chart in the corresponding format. **CRITICAL CHOICES:** (1) New releases, regardless of chart potential, highly recommended because of their musical or historical significance. (2) New releases deemed Pops which were featured in the "Music By My Ear" column as being among the most significant scores of the year. (3) New releases deemed Pops which were featured in the "Music By My Ear" column as being among the most significant scores of the year. (4) New releases deemed Pops which were featured in the "Music By My Ear" column as being among the most significant scores of the year. 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EDITED BY LARRY FLYNN

POP

★ **MARIAN CAREY** *Butterfly* (4.5/5)
 PRODUCERS: Don Coville, George Brown, Al Kooper
 WRITERS: M. Spector, W. Alesworth
 PUBLISHERS: Sony/ATV Music Publishing Corp., BMJ, Island
 Island Records, Warner Bros. Records, Atlantic, ASCAP

REMEMBER: David Mervin
 Carey's first single "Crazy" (Atlantic) was a smash. "Butterfly" may still be lingering in the hearts of many, but Columbia is really looking to stake the flames of early interest in the title cut from La C's fine new collection. While "Honey" had a natural edge of adventure, the lovely "Butterfly" is classic Carey, from its goose-pimpled ballad instrumentation and choir chills to the diva's soaring, glass-shattering performance. This should not imply, however, that she is covering crotch old ground. The notable maturity in her lyrics and worldly warmth of her vocal reflect the growth that she has continually driven to attain. The fact that it's placed in a mildly familiar package that Carey's faithful followers will be quick to embrace is only a bonus.

★ **ISKAPÉ** *Let's Be In Again* (3.5/5)
 PRODUCERS: Jerome Gelin, Mervin Seal
 WRITERS: N. Duper, M. Seal
 PUBLISHERS: Sony Music, Atlantic, A&T, J&J, ASCAP

REMEMBER: 4283 (Isi) (Atlantic) (single)
 Iska's first single, "Let's Be In Again," was a hit that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **JON B.** *Don't Say* (3.5/5)
 PRODUCERS: Jon Jon, Mark Nelson
 WRITERS: Jon Jon, M. Nelson, O. Spencer, J. Robinson

REMEMBER: Jon Jon's "Say" (Turbulence) was a hit. "Don't Say" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **ALEXIA** *Number One* (3.5/5)
 PRODUCER: Alexia
 WRITERS: A. Alexia, R. Zanetti
 PUBLISHERS: Island Records, Atlantic, ASCAP

REMEMBER: Island Records, Atlantic, ASCAP
 PopularCircus 12143 (Isi) (Atlantic) (single)
 Alexia's first single, "Number One," was a hit that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SINGLES** PICKS (3.5/5): New releases with the greatest chart potential. CRITICS CHOICE (4.5/5): New releases, regardless of picture, that critics who've reviewed highly recommend because of their musical merit. NEW AND NOTWORTHY: Highlights new releases that are worth watching for. SINGLES PICKS (3.5/5): New releases, regardless of picture, that critics who've reviewed highly recommend because of their musical merit. NEW AND NOTWORTHY: Highlights new releases that are worth watching for.

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★ **CATIE CURTIS** *Soufly* (4.1/5)

PRODUCERS: John Simon
 WRITERS: M. Spector, W. Alesworth
 PUBLISHERS: Warner, Tower, ASCAP
 Guardian 11833 (Isi) (Atlantic) (single)
 "Soufly" is a collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **UNCLE SAM** *Can You Feel It* (3.5/5)
 PRODUCERS: Warren Marks, Peter Dinklage
 WRITERS: M. Spector, W. Alesworth, M. P.G. Ford, Phil

REMEMBER: Uncle Sam's "Can You Feel It" (Atlantic) was a hit. "Can You Feel It" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **EARTH, WIND & FIRE** *When Love Goes* (5.0/5)
 PRODUCERS: Not listed
 WRITERS: R. Bailey, A. Glass, A. Kipper

REMEMBER: Earth, Wind & Fire's "When Love Goes" (Atlantic) was a hit. "When Love Goes" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **CLINT BLACK** *Something That We Do* (3.5/5)
 PRODUCERS: Clint Black, James Stroud
 WRITERS: C. Black, S. Geig

REMEMBER: Clint Black's "Something That We Do" (Atlantic) was a hit. "Something That We Do" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **MARTHA MCBRIDE** *Boleyn Way* (3.5/5)
 PRODUCERS: Not listed
 WRITERS: J. Simon, M. Spector, P. Burrell

REMEMBER: Martha McBride's "Boleyn Way" (Atlantic) was a hit. "Boleyn Way" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

relationship and how she chooses to deal with it. Written by James Housh, Sam Hoggins, and Phil Harris, the well-written lyric will leave listeners. Melville turns in a powerful performance on this album. The album is a collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **LILA MCCAIN** *I Wanna Fall In Love* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: M. Spector, S. Brock
 PUBLISHERS: M. Spector, Warner Bros. Records, Atlantic, ASCAP
 Guardian 1912 (Isi) (Atlantic) (single)
 McCain follows up her sales-driven debut single, "I Wanna Fall In Love," with a collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **HIGH HOUSE** *Love Ain't Easy* (4.0/5)
 PRODUCERS: Peter Dinklage, Mervin Seal
 WRITERS: M. Spector, O. Neasham, S. Hochstadt, R. Huchinson

REMEMBER: High House's "Love Ain't Easy" (Atlantic) was a hit. "Love Ain't Easy" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SARAH BRIGHTMAN** *Time To Say Goodbye* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Sarah Brightman's "Time To Say Goodbye" (Atlantic) was a hit. "Time To Say Goodbye" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SHANE** *Love Ain't Easy* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Shane's "Love Ain't Easy" (Atlantic) was a hit. "Love Ain't Easy" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SHANE** *Love Ain't Easy* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Shane's "Love Ain't Easy" (Atlantic) was a hit. "Love Ain't Easy" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

and Sandy's fine performance by issuing a triple pack of remixes that provides even more memorable sound than the original production by Brinsley Evans and Thomas Del Grosso. The album is a collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **CLUB 65** *FEATURING SUZANNE PALMER *Melody* (3.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed*

REMEMBER: Club 65's "Melody" (Atlantic) was a hit. "Melody" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **TEAR BURRUS** *FEATURING A&A DYER* *I Am For You* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Tear Burrus's "I Am For You" (Atlantic) was a hit. "I Am For You" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SARAH BRIGHTMAN** *Time To Say Goodbye* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Sarah Brightman's "Time To Say Goodbye" (Atlantic) was a hit. "Time To Say Goodbye" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **SHANE** *Love Ain't Easy* (4.0/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Shane's "Love Ain't Easy" (Atlantic) was a hit. "Love Ain't Easy" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

ways in musical theater, and it's always a treat when she chooses to step out of the theater and into the recording. This title track from her latest album places her in front of the microphone. The album is a collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **PORTHOLD** *All Made Up* (3.0/5)
 PRODUCERS: Geoff Barrow, Adrian Utley, Ben Gibbons
 WRITERS: G. Barrow, A. Utley, B. Gibbons

REMEMBER: Porthold's "All Made Up" (Atlantic) was a hit. "All Made Up" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **MANREKAR** *Kop Karma* (Get Up) (3.5/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Manrekar's "Kop Karma" (Atlantic) was a hit. "Kop Karma" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **TREBLE CHARGE** *Red* (4.0/5)
 PRODUCER: Len Gardner
 WRITERS: Not listed

REMEMBER: Treble Charge's "Red" (Atlantic) was a hit. "Red" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

★ **LIP** *On a Ship* (3.5/5)
 PRODUCERS: Not listed
 WRITERS: Not listed

REMEMBER: Lip's "On a Ship" (Atlantic) was a hit. "On a Ship" is a new collection of songs that will likely be the first of many hit pop and R&B singles. The budding diva that makes up Iska's entire talent to mine harmonic ground with the finesse and confidence that's lacking in many of their competitors. Producers Jerome Gelin and Mervin Seal have taken Iska's music to the next level, giving her a kickin' jump groove to ride that is enhanced by juggy funk guitars and sleazy strings. Iska's new album is banking for a new album from this ever-evolving act.

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Reviews & Previews



BREASTS: A DOCUMENTARY

WGN Home Video
50 minutes, \$34.95

It may sound like a Playboy video, but this is no glamorous photo or fantasies played out here. What this Cinema documentary focuses on is women and 41 breasts. At times this irreverent program is a tribute to the equally glorified and misandrosed female breast, but it's also a series of candid commentaries by women and girls ages 6 to 84 talking about their own breasts and their idea of the perfect body, breast reduction and enlargement surgery, and more. Two mother-daughter teams, a woman who has undergone a mastectomy, and a 30-something transsexual offer insights, among others. All participants are interviewed either topless or in some variation of bralessness. Spliced between the interview segments are snippets from bra commercials that, through the years, have helped shape society's view of the breast.

WINE TURNER IN AMSTERDAM: WILDEST YEARS TOUR

WGN Home Video Entertainment
22 minutes, \$19.95

Turner, the always-energetic diva in red for a real treat with this Showtime "Production, which features concert footage from her Amsterdam tour stop last September, is a rare mix of footage, and videoclips snippets, as well as interviews with Turner, her manager, and her devoted fan base. The footage, and videoclips snippets, as well as interviews with Turner, her manager, and her devoted fan base. The repertoire is a mixture of songs that range from her trademark "I Wanna Be a Star" to "I Wanna Be a Star," "Need Another Hero (Thunderdome)," and "Proud Mary."

THOMAS THE TANK ENGINE & FRIENDS: THOMAS MEETS THE QUEEN

WGN Home Video
35 minutes, \$12.98

The Queen of England is a most glorious guest among the engines of the Tank's crown in this delightful video that proves the franchise isn't run and the postman winds up getting a brand-new van to help ease the weight of heavy mail bags. Also related is "Bulls Eye," "Special Pannel," "Come to the Little Engine," and "Train Stops Play," plus the exotic music-infused "Island Song."

H.R. PUMFSTUP: LIVE AT THE HOLLYWOOD ROSS

WGN Home Video
50 minutes, \$12.95

It's a real blast from the past, Sid and Marty Krofft-style, in this live-action documentary from the vaults of the television classic series that featured the role of master of ceremonies at this evening to remember, featuring a show series star, Sid Krofft, and his wife and Whitecap and even some of the diverse hosts from the

neighboring "Lidaville." As if the antics of these characters aren't enough, there's also an appearance by the Brady Bunch, who sing a rock-'n'-roll medley that would've made Davey Jones proud. Also new from Elio is a companion cassette CD, complete with an eight-page booklet of exciting liner notes.

THE GRIND WORKOUT: FAT BURNING GROOVES

SAVIMY Home Video
90 minutes, \$12.98

This lithe-inspired, heavy-duty fat burning routine will be in stores in plenty of time for pre-holiday reviews to prepare for the onslaught of goodies that will tempt them later this year. Host Eric Nive and those indefatigable Grind dancers are back to hip-hop their way to still better physiques in this fourth home video offering. The tape can also be used with free weights if viewers choose. The emphasis this time is on the lower

body, with special segments aimed at "thigh-thinning" and "butt-blasting." The soundtrack is a mix of contemporary tunes from L.A.-Million, Journey, Etan, and Max V. Joy.

BURGER TOWN

Golight Home Video
90 minutes, \$29.95

Los Angeles may be the entertainment capital of the world, but it's also the home of the great American fast-food hamburger. This meaty documentary takes at the genesis of the fast-food burger chain, from early stops and carports to the sprawling speed eateries of today. Interviews feature McDonald's founder Ray Kroc, the founder of nostalgia theme "Hamburger Heaven," and the man who claims to have the largest collection of burger memorabilia in the world. The video is intertwined with a spectrum of commercials that have run through the years, vintage

photos, and film footage of some of L.A.'s most famous burger joints. There's no trace of E. coli here, just tasty commentary. Contact: 805-495-0725.

ECO-CHALLENGE

Ungar Entertainment/Nettwerk
90 minutes, \$29.95

Discovery Channel aired this ode to the hyperactive athlete in late August, and complete coverage of the rugged event is now available in this three-video set. The 350 men and women who participated in the Eco-Challenge include military types to a 74-year-old great-grandmother. They find themselves high in the mountains of Colorado with both CD-ROM and DVD-ROM titles. Six DVD-ROM titles—"Silent Steel," "Seyfert," "Wing Commander," "The Daedalus Encounter," "Muppet Treasure Island," and "Electronics"—are handled with the system. Hi-Vals's kit compares favorably with other DVD upgrade kits, which do not contain direct output to TV sets. Installation is relatively simple, and the video and audio quality is excellent. Other upgrade kits that rival the stand-alone DVD video player are expected within the coming months.

IN THE PRINT

STRAIGHT, NO CHASER: THE LIFE AND GENIUS OF THELONIOUS MONK BY Leslie Gourse

Schirmer Books, 400 pages

It took Albert Einstein's unique view of the universe to produce his influential theory of relativity, and it took Thelonious Monk's unique view of jazz to produce his most famous compositions. Monk's composition and improvisation. Like a musical Mondrian, Monk reduced his melodies to their most basic geometric shapes, but at the same time opened people's ears to rich, unconventional harmonies. Many jazz fans, critics, and even Monk himself regarded him as a spare and angular music to be just shy of incomprehensible, but great as Miles Davis and John Coltrane knew that the eccentric, often moody Monk was a visionary with much to teach.

Leslie Gourse's "Straight, No Chaser: The Life And Genius Of Thelonious Monk" chronicles his influence on and contact with jazz legends like Charlie Parker and Dizzy Gillespie, with whom Monk considered the third branch of the bebop triptych.

"Straight, No Chaser" tells the story of Monk's upbringing in New York, his struggles with the popular and critical recognition, his gradual acceptance by the listening public that resulted in a Time magazine cover story, and the often hilarious anecdotes of his world travels, as well as his drug use and increasing mental illness that led to his complete withdrawal from music and society.

Gourse introduces a cast of supporting characters that includes his sister Marion Monk White and his mother, drummer and bandleader Thelonious S. Monk Jr., who provides the book's most humbling portrait of Monk.

Monk's music and personality are discussed by such fellow musicians as Johnny Griffin, Randy Weston, and Steve Lacy, as well as by his manager, Harry Colomby.

Important to Monk's life is his friendship with aristocratic jazz fan Baroness Pannonica de Koenigswarter, who helped Monk's wife, Nellie, cash in on the increasingly ill and reclusive Monk.

Although Gourse interviews a many relevant sources as she can, Monk remains enigmatic. Many recollections of past events are often bawdy and not always agreed upon by all parties.

"What is truly missing in 'Straight, No Chaser' is Monk's own voice. He was a man of few words who likewise kept no diaries, wrote no essays, and sent few letters. Even his responses to journalists' questions were as economical as his music, sounding a bit like haiku one-liners.

One of Monk's most straightforward assessments of his musical role came in a 1961 interview: "Maybe I've turned jazz another way, but I'm a poet. I'm a poet. I don't know." More often, he was cryptic. When told by a fan that he was wonderful, Monk's rejoinder was, "I make a whole lot of noise, man, and everybody claps."

The absence of solid information about Monk's personality makes it hard to arrive at a fully

realized portrait. In the end a weakness, although Gourse should've been faulted.

Interviews with Monk's son suggest that Monk was, at times, a somewhat normal family life. His routinely brought his children to his gigs and loved to play games like Yahtzee and ping-pong with them as he toured the world.

Monk's drug problems began with his abuse of alcohol, which is more than hinted at by this book's title. In the early 1950s, Monk was known for his heavy drinking. His health may have been imperiled by marijuana, cocaine, and other drugs, but they threatened his professional life as well. His 1961 drug bust with Bud Powell led to the loss of his New York cabaret card, leaving him effectively unemployable for a long period.

Monk's eccentricity started to cross over into deeper mental illness in an episode Gourse traces back to 1946. In 1950, Monk looked directly at his wife and professed not to know who she was. His son has recounted similar experiences with his father.

After his last performance in 1976 until his death in 1982, Monk was increasingly bed-ridden, even though he was playing a few dates of walking. A doctor who observed him in the 1970s said that the oft-hospitalized Monk had become "catatonic, withdrawn, and wrongly megalomaniacal for years."

Gourse puts forth the theory that Monk's years of drug abuse resulted in irreversible brain damage. Unfortunately, his medical and psychiatric records are still guarded by his family, and the true story may never be revealed.

No biography may ever paint a complete portrait of Thelonious Monk, but "Straight, No Chaser" does a commendable job of enduring mystery and why, when jazz fans of today and tomorrow hear the music of Thelonious Monk, "everybody claps."

DREW WHEELER

bodies, minds, and spirits to the limit, with mixed results on all three fronts.

ENTER-ACTIVE BY BETH AFWOOD

HI-VAL DVD PC

Hi-val, \$600

The Hi-Val DVD PC kit is among the best of the DVD-ROM upgrade kits for computer owners who want to experience the high-quality audio and video capabilities of DVD on both their home and office TV. The Hi-Val system outputs the DVD video signal direct to a TV set. In addition, the DVD PC is compatible with both CD-ROM and DVD-ROM titles. Six DVD-ROM titles—"Silent Steel," "Seyfert," "Wing Commander," "The Daedalus Encounter," "Muppet Treasure Island," and "Electronics"—are handled with the system. Hi-Val's kit compares favorably with other DVD upgrade kits, which do not contain direct output to TV sets. Installation is relatively simple, and the video and audio quality is excellent. Other upgrade kits that rival the stand-alone DVD video player are expected within the coming months.

AUDIO BOOKS BY TRUDI MILLER ROSEBLOOM

UP ISLAND

By Anna Rivers Siddons

Read by Dana Ivey

Simon & Schuster, 10 hours

Best-selling novelist Anna Rivers Siddons has a gift for creating memorable, living characters. In "Up Island," she tells the story of a gentle, middle-aged Southern woman who has always been taught to put her family first. Her life changes abruptly, in a span of just a few months, her husband leaves her for another woman, her mother dies, and her college-age son leaves home. Left alone, she doesn't know what to make of her life. She finds solace in Martha's Vineyard, Mass., for the summer, she decides to stay on the island, and she takes a new job as caretaker to an elderly woman and her terminally ill, bitter son. Gradually, Molly forms a new life and a new identity. The audiobook gives the listener an expressive reading, drawing readers into this satisfying story.

SHOW IN AUGUST

By Kate Hammet

Read by Tom Morris

Schirmer Audio Publishing, 10 hours (abridged), \$17.95

ISBN 1-55931-205-0

In his eighth novel, former newspaper editor Hammett takes readers back to the 1930s.

The Daily News Hammett vividly evokes 1940s Brooklyn, N.Y. The story is the unlikely friendship between Michael, a young Irish Catholic boy, and Rabbi Hirsch, an elderly Jewish immigrant from Prague in the Czech Republic. The first three-quarters of the story is realistic, but the end it takes a surprising flight of fantasy, as Michael succeeds in resurrecting a golem. The creature, a giant giant in the shape of a man, takes revenge against a gang of violent youths. Unfortunately, Merritt is a very poor choice as a narrator because he is unable to do accents. We are told that Michael's mother has an Irish accent, but there is no trace of it in his reading. Likewise, the dialogue of the Eastern European rabbi, who speaks with a thick Yiddish accent, is full of Yiddish phrases, sound jarring in an American accent.

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HIGHER GROUND

(Continued from page 38)

Held hosted by Rob Pata of the syndicated show "Southern Style." They performed selections from their current a cappella album, "The Front Porch Collection, Vol. 2," that were absolutely stunning. Kenny and Mark Bishop along with their father, Kenneth, and vocalist Carl Williams Jr. delivered an incredible performance. The interplay of their vocals was absolutely stunning, and when they joined in their hit "You Can't Ask Too Much Of My God," I confess, I had tears. It was beautiful. That song, by the way, didn't go recorded at NQC. Mark won the Southern Gospel Songwriters Assn.'s songwriter of the year accolade, and the Bishop won the trophy for the year at the Singing Stars magazine awards and Billboard magazine awards at the Gospel Voice magazine awards, their new Homeland album, "Reach The World," will be released next month, and it looks to be another outstanding collection.

There were several memorable performances on Saturday evening, among them the McKameys (don't let joy radiate from Peg's face?), the Isaacs, the Hoppers, the Nelsons, the Cathedral, and the Palmisto State Quartet. It was an emotional performance from Palmisto State as members Jack Pittman and Jack Bagwell announced their retirement after 10 years in Southern gospel music. Bass player Gerald Gilley left, he introduced the group to gospel. He introduced his replacement, Jeff Pearline, who closed the 40th NQC with a stirring rendition of "How Great Thou Art."

HOT NEWS: After months of speculation, it's official: The company launched a new company, Squint Entertainment, which will be involved in music and film projects. The company is a partnership between the late lord Entertainment. Stephen Frendergast has been named VP and will work out of the company's Los Angeles office. Stay tuned for more details.

KEEPING SCORE

(Continued from page 59)

available at Vox's usual budget price; the company will donate a portion of the proceeds to the Diana, Princess of Wales Memorial Fund.

Newman and her group are also featured on a new Vox recording of traditional Jewish liturgical music, pitched toward the Sephardic community. Thank God It's Friday...the new Vox GM Todd Landor hopes will match the success of Vox's "Mystical Chants," which went platinum.

DIFFERENT STROKES: Sony Classical is following up on its "Apalachia Waltz" quasi-crossover disc with "Uccomoon Bitch," which features one member of the "Apalachia" trio, composer/bassist Edgar Meyer, who this time is collaborating with bluegrass and jazz instrumentalists Béla Fleck on banjo and guitar and Mike Marshall on mandolin, guitar, mandocello, and fiddle. The disc is a mix of classical, jazz, and bluegrass; it includes a selection from Bach's "Art Of The Fugue" and Pablo de Sarasate's "Zigeunerweisen" (sic) compositions, as well as each of the players as well as collaborations among them. The trio will open the Chamber Music Society of Lincoln Center season Oct. 14, and will perform live on the radio the next evening.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 10-20, **National Assn. Of Broadcasters Radio Show, New Orleans Convention Center, New Orleans, 203-714-9376.**

Sept. 16-20, **Cutting Edge Music Business Conference, Music Business Institute, Contemporary Arts Center, New Orleans, 504-545-1800.**

Sept. 20-22, **Second Business Of The Music Conference, West Vegas Library Theater, Las Vegas, 702-647-7375.**

Sept. 20-25, **The Australian Music Convention Summit, Fair And Festival, Sydney, 011-612-9380-6864.**

Sept. 24, **The Country Music Assn.'s 31st Annual Country Music Awards, Grand Ole Opry House, Nashville, 615-244-2400.**

Sept. 24, **20th Anniversary Celebration, New York City, 212-693-4567.**

Sept. 25, **SEASAC Country Music Awards, SEASAC headquarters, Nashville, 615-320-0055.**

Sept. 25, **How To Choose A Subpublisher, It's Official! Music Business, Los Angeles, 818-842-6257.**

Sept. 25, **Women In Music's Working The Industry series continues—"Working The Shows: The Ins & Outs of Touring," ASCAP Building, New York, 212-659-5584.**

Sept. 26-29, **Audio Engineering Society's 103rd Convention, Jacob N. Javits Center, New York, 212-661-8528.**

CALENDAR

Sept. 27, **Technical Excellence & Creativity Awards, Marriott Marquis, New York, 510-239-6149.**

Sept. 27, **How To Start & Run Your Own Record Label, New York Hotel, New York, 212-685-3504.**

Sept. 28, **Concert At The Point, Town Point Park, Norfolk, Va, 757-441-2345.**

Sept. 29, **Lauri Strauss Leukemia Foundation Eighth Annual Benefit Performance, "Medieval Moments," Carnegie Hall, New York, 212-696-1033.**

Sept. 29-Oct. 1, **Wherehouse Entertainment Annual Conference, Los Angeles Marriott, Los Angeles, 310-538-2314, September 1995.**

OCTOBER

Oct. 1, **Program Director Seminar, sponsored by Arbitron, Atlanta Atlanta Hilton and Towers, Atlanta, 404-512-4311.**

Oct. 1, **Black Talent News Music Business Summit, Seavers Hall, Loyola Marymount University, Los Angeles, 310-226-8547.**

Oct. 2, **19th Annual Michael Bolton Foundation Celebrity Softball Game & Black Tie Gala/Action, Cubota Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Old Greenwich, Conn., 203-483-5463.**

Oct. 2, **Leslie Leland Forum, co-sponsored by the New York Chapter of the National Academy of Recording Arts and Sciences, and EMI 87th, located to be announced, 212-245-8141.**

Oct. 6, **New York NAS Jazzman, Blandford, New York, 212-245-5440.**

Oct. 7-9, **East Coast Video Show, New York City Convention Center, Atlantic City, N.J., 203-275-4700.**

Oct. 9, **Wizards At The Board: New Technology For Engineers, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.**

Oct. 13-19, **World Of Bluesgrass Convention, presented by International Bluesgrass**

Music Assn. Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series, "Building Your Team," A&M Chapin Soundstage, Los Angeles, 310-392-3777.**

Oct. 15, **Billboard/Arbitron Monitor Radio Seminar & Awards, Orlando Renaissance Resort, Orlando, Fla, 212-536-5002.**

Oct. 16-18, **North by Northwest Music & Media Conference, Portland Hotel, Portland, Ore, 503-467-7979.**

Oct. 17-19, **MusiWorld International Fourth Annual Global Conference, Loew's Vanderbilt Plaza, Nashville, 615-650-4084.**

Oct. 20, **15th Annual Academy Of Country Music Bill Boyd Golf Classic, Ole Bell Golf Course, Burbank, Calif, 213-462-2351.**

Oct. 23, **Women In Music's Working The Industry series continues—"Working The Net: Using New Media to the Max," ASCAP Building, New York, 212-659-5584.**

Oct. 23, **35th Annual Salute To Excellence Dinner Honoring Roy Gray, New York Ballroom, Sheraton New York Hotel & Towers, 212-222-9400.**

Oct. 24-25, **Fourth Annual Regional Council Regional Seminar, Redstone Hotel, Sacramento, Calif, 916-327-4487.**

Oct. 24-26, **National Academy Of Songwriters Presents Songwriters Expo 20, Burbank Atlanta Hilton and Towers, Burbank, Calif, 213-213-7178.**

Oct. 25, **Fourth Annual Physical Health Care Jazz On The Run 5K Run, sponsored by WJCT Jacksonville, Fla, Metropolitan Park, Jacksonville, Fla, 904-779-1291.**

Oct. 27, **The Museum Of Television And Radio's 31st Annual Radio Festival, New York, 212-621-6735.**

Oct. 29, **City Of Hope Spirit Award Ceremony, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel ballroom, Century City, Calif, 213-892-7268.**

Oct. 29-Nov. 2, **Black Entertainment & Sports Lawyers Assn.'s 17th Annual Conference, Rio Del Mar Resorts Center, San Juan, Puerto Rico, 301-333-0003.**

NOVEMBER

Nov. 1, **Sixth Annual West River Jazz Fest, sponsored by the Chesapeake Cultural Arts Inc., Our Lady of Perpetual Help Hall, Edgewater, Md, 410-867-8088.**

Nov. 5, **National Academy Of Recording Arts And Sciences Fall Symposium Series, "Using New Profits," A&M Chapin Soundstage, Los Angeles, 310-392-3777.**

Nov. 13, **6th American Jazz Piano Convention, sponsored by WJCT Jacksonville, Fla, Florida State University, Jacksonville, Fla, 904-355-8185.**

FOR THE RECORD

In the Sept. 13 issue of Latin Music Quarterly, some photos were misidentified. The artists pictured on page 12, from left, were Fey, Charlie Zia, Shakira, and Frankie Negroni. Artists on page 16, from left, were Marc Andros and Carlos Vives.

Ron Stuve, senior director of A&M Records/Nashville, reprioritized Karen Covatta, VP of country operations at the company. Last issue's Executive Turntable announcement of their respective appointments anticipated otherwise.

Nov. 14-15, **Jacksonville Jazz Festival, sponsored by WJCT Jacksonville, Fla, Metropolitan Park, Jacksonville, Fla, 904-358-6336.**

Nov. 15, **New To Get A Record Deal From A To Z, New York Hotel, New York, 212-688-3504.**

Nov. 18, **SEASAC New York Music Awards, Sport Club, New York, 212-586-3450.**

Nov. 20, **Studio 54 Music: Inside/Extended!**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.

Nov. 22-23, **Billboard Music Video Conference And Awards, Beverly Hills, Beverly Hills, Calif, 212-536-5002.**

DECEMBER

Oct. 3, **Third Annual New York NAS Honors Awards, New York, 212-245-5440.**

LIFELINES

BIRTHS

Boy, Brian Thomas, to Cathy and Kevin Morgan, Aug. 26 in North Haledale Park, N.J. Mother is copyright agent at Famous Music Publishing.

Girl, Emily Stephanie, to Dominic and Jilly Prude, Sept. 12 in London. Father is international music editor at Billboard.

Girl, Sara Kate, to Harry and Jill Conrick Jr., Sept. 12 in New York. Father is a recording artist and actor.

MARRIAGES

Karima Trotter to Joy Kibbe, Aug. 17 in New Orleans. Joy is a member of gospel group Virtue. Groom is a member of Tade 6.

Susan Wassenaar to Denis Rizzardi, Sept. 7 in Las Vegas. Rizzardi is executive assistant/administration manager at Arista Records. Groom is a Northeast branch sales representative at PolyGram Group Distribution.

Any Hill to Chris Reiss, Sept. 7 in San Diego. Bride and groom are directors at Tony Kay & Partners.

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GOOD WORKS

HEALING MUSIC: Spearheaded by Nashville singer/songwriter Warner Reprise, the project Students Against Violence (SAVE) will bring live performances of healing music to children and the community of Nashville. In conjunction with SAVE, Hill has released a single, "Everything's Gonna Be Alright," which will perform live at a local Rochester Music outlet, Contact Warner/Reprise Nashville at 615-320-7525.

PLAYING FOR SPACE: Acoustic duo Eric Tingstad and Nancy Rumbel will play a benefit concert Oct. 4 at the Music Center for the Performing Arts in Milwaukee to raise funds and public awareness for the Alliance to Save the County Grounds, a coalition of community groups trying to preserve the urban green space and historic buildings on the Milwaukee County Grounds. The duo has been active in using music to help boost the foundation's environmental awareness. Tingstad and Rumbel have released eight albums on the Narada label. Contact: Sue Schrader at 414-981-8550.

BROOKS HOSTS TOURNEY:

Host Garth Brooks and other country music professionals will participate in the 15th annual Academy of Country Music Bill Boyd Golf Classic Oct. 20 at the De Bell Golf Course in Burbank, Calif., to raise funds for the T.J. Martell Foundation for Cancer, AIDS, and Leukemia Research, including its West Coast division, the Neil Bogart Memorial Laboratory, and the Los Angeles Shriners Hospital for Crippled Children. More than \$600,000 from this annual event has been donated to various causes. Contact: 213-466-2551.

CONCERT FIGHTS LEUKEMIA:

Marvin Hamlisch and Skitch Henderson will co-host a concert Sept. 29 at New York's Carnegie Hall to benefit the Lauri Strauss Leukemia Foundation, which has raised more than \$1.6 million in grants for leukemia and allied cancer research at various hospitals in the U.S. Lauri Strauss' parents, Herb and Evelyn, died of leukemia. The foundation, in memory of their daughter, who died at the age of 26. The event will also feature Maureen McGovern, Peter Yarrow, John Pizzarelli, and the Dillards Brass. Contact: Jim Murtha at 212-967-7340.



With this issue, *Billboard* debuts a new feature within the Programming section, *WebWaves*. The monthly column takes a look at the nation's most innovative radio station Web sites. First up at KIIS-FM Los Angeles.

As one of America's most-visited radio station Web sites, top 40 KIIS-FM Los Angeles knew it had to create as high profile a product as its daily uptempo offerings of pop music and morning man Rick Dees.

"We wanted to be the first radio station with a high-quality extension of its on-air image," says KIIS GM Roy Laughlin. "Our PD Dan Kieley is always looking for new ways to keep it fresh and mirror exactly what's on-air."

It must be working. According to Web wrangler Chris Peaslee, who doubles as the station's traffic manager, KIISFM.com averages 1 million hits per month. "Now, we're even more so mass appeal," he says.

The KIIS Web site serves up the usual stuff like concert info and personality bits but takes its effort a step further with a guest book and Plug In, allowing visitors to share demographic details for KIIS' database, as well as featuring a Digital Dees screen saver with download instructions and the KIIS Closet, where station-logged merchandise can easily be ordered.

As well, Peaslee lays claim to the first-ever live charity auction over the Internet. "It's just so KIIS," he enthuses. "When this project first started, we booked up exclusively with Yahoo! L.A. Our banners are now seen by some 1.5 million surfers each month."

Add that to a full load of big-name banners like CompuUSA, Lenscrafters, and Penzance atop the station's site, which Laughlin says brings in value-added opportunities for on-air advertisers:

"We use it to extend the on-air promotional package value of our advertisers, which, in the end, always results in added dollars."

Rock Stations Keep Heritage Alive

Longtime Listeners Lean Toward The Familiar

This story was prepared by Rock Airplay Monitor managing editor Marc Schiffman.

For PDs of heritage rock stations, the million-dollar challenge has become how to pilot their outlets successfully into the new millennium, especially when they're dealing with a format that's been seriously dented in recent years by the fragmentation of rock radio.

That's just the question facing John Duncan, who recently inherited the PD seat at KLOS Los Angeles, which sat at a 2.2 in the spring Arbitron. Ultimately, he says, the goal is to be true to the call letters. While KLOS made a much-publicized stab at redefining itself as an active rocker, "it's a mistake to keep the calls and clear the slate. If you have a shot at taking a heritage station back to where it's been in the past, the calls are the most valuable commodity you have."

Duncan's first ally in reconciling the KLOS calls and its heritage was the "Mark And Brian Morning Show." They are, in my view, the kinglyms upon which the rest of the radio station must be built. It was vital to get to know them and to hopefully earn their trust and respect.

Beyond the morning show, Duncan has been re-evaluating the station's talent needs. "The station had been changed dramatically and was an active rock station [with] very good active rock people, but not right for a heritage station," he says. "Heritage people can be a great strength or a great weakness, depending upon their attitude, their energy level, their willingness to work hard and long to win, and how much they were able to maintain their name and reputation among a target audience."

Duncan adds, "I'm in the enviable position of having lots of great talent available in this market, with lots of great heritage associated with them. So there's a lot of people I can choose from if we're going in that direction."

Duncan says that heritage isn't merely in the audience's perception; it's something that can live in the halls of

the station itself. When it comes to music, Duncan feels it's invaluable. He's been testing the library to see what's still viable, "but the harder part is to mix into that fabric the spires of the radio station that creates relief and that creates excitement and 'Oh wow,'" he says. "You have to rely heavily on the collective experience of your staff. We're fortunate to have a lot of that heritage at our disposal. Music insider Rita Wilde knows the market inside out and knows the music."

With KLOS having "lost the trust of the audience" through its previous changes, he says, trust is key to bringing the core back. "You have to go back to them and admit that 'We screwed up, but we're OK now.' To give it time. Wounds take time to heal, and this is a wound between the station and the audience."

Once the product is fixed, "marketing is essential to the successful restoration," he adds. "Just fixing the product and making it what they like again doesn't tell them that you did that. A lot of them are so disenfranchised that they don't even come any more, so how would they know?"

In January of this year, album WBAB Long Island, N.Y., programming coordinator Eric Wellman was named operations manager. WBAB was at a 2.6 12-plus in the spring. "The challenge is obvious," he says. "How do you keep the young end interested while keeping the old end from being pissed off?"

Wellman says that before his arrival, "the station was going down the road of being [increasingly] light on currents. We were probably headed in the direction WNEW [New York] is in right now—if it's not an established artist with new product, we won't play it." And that, says Wellman, is a problem.

"You're going to wind up becoming an oldies station, and you're going to have a niche segment that will listen because they grew up listening to you."

Now, Wellman says, the goal is "to keep the same formula that was at AOR for 25 years: the best old stuff and the best new stuff that make sense. We

haven't done extreme things on the air. A good example is Sugar Ray's 'Fly.' It's hot and happening, but we felt that that was the kind of thing that was going to drive the 45-year-old guy away. On the other hand, Sublime was definitely new and quirky, and in 'What I Got,' you hear 'Lady Madonna,' and that lends familiarity to even an older listener."

Wellman sees a paradox when combining through new music for appropriate material. It's hard to tell from sales, because his core listeners, in their mid-30s, aren't an active record-buying audience. "There are some situations where we look at a John Fogerty record and know it's not going to be five-times platinum," but the station will play it nonetheless.

As for the younger end of its audience, he believes some will become fans because "this has probably been the first time youth grew up listening to their parents' music. A 25-year-old can listen to Zeppelin and Floyd and also go to the newer stuff. You go to the H.O.R.D.E. festival with Neil Young and see just as many 20-year-olds as 40-year-olds."

With New York rock radio going through changes, Wellman sees an opportunity to funnel in new cume. "Once we get them, we want to provide everything they want to hear. We don't want to be just one thing to them."

When album WRDU Raleigh, N.C., PD Bob Edwards took over a year ago, he knew his station's heritage was his best ally. "WRDU certainly meant something to that 30-plus audience that grew up with the station. The image was much burned into the listener in the market. We had the idea that if I did a better job with the music, we could increase the [time spent listening]."

He says heritage meant that WRDU can still "feature a lot of the artists that were first exposed on the station 10-15 years ago." And being able to play everything from Queensrÿche to Kenny Wayne Shepherd means that "right now is a great time to be doing mainstream

(Continued on page 108)

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Circle 100 on Reader Service Card

On Its Own, Epic's Poppy Peach Union Feeds U.S. Listeners' Appetite For Pop

IN GOOD COMPANY: Despite the sing-along pop branding of newcomer Peach Union's fast-breaking "On My Own," this is hardly a band whose fan- cies have been flavoured through time with bubble gum.

Amid a backdrop of inspirations that range from Cole Porter and Kraftwerk to T. Rex and Isaac Hayes, accompanied by the melodic achievements of Bart Berman, Hal David, and "His Motown," the track that makes up a mélange of musical styles into its own credible pop pasty.

"Every type of music has something to say that's valid. I think we try to merge all the critical elements of pop music into a sound that really represents us," says group member Pascal Gabriel. "We're quite selective of those elements that we filter in, but I think it's obvious we like a wide range of music."

says. "Things are not working as well, but it's not because the person isn't important. You just have to move on."

Lamb adds that she's found the song reacts well with women. "So often, songs sung by women leave an impression, but this is very much. Look, babe, I love you, but I've got to go. A lot of women have related to that."

Such an attempt to capture a slice of real life is a common thread throughout

to me and I'd never get in trouble," Lamb says. "That thrill that my sisters get from hearing it escalates my level of fascination. Everyone wants to be friends with them now."

In case that still doesn't suffice in providing the group's burgeoning recognition, Epic Records senior director of A&R Lee Danner assures, "There's been a tremendous amount of excitement from Epic on this act. They've been a favorite from the moment people started hearing it."

"I think Peach Union has a refreshing sound," she adds. "There's a lushness about it; there are fuller sounds that don't seem to me to have an immediate burst the way a lot of pop records do. They have more body, more depth."

Gabriel and Lamb, along with third Peach Union member, Paul Statham, will have the opportunity to check things out for themselves when they hit the States in late September, first at a radio station gig at WZZF Pittsburgh, followed by a few days of promotional ho-ho in New York. Remizes of "On My Own" will be released toward the beginning of October, while a tour is likely next year, following as much media, television, and video exposure as Epic can muster.

The band will also likely make rounds in Japan, where a buzz has begun, and in Europe, where "On My Own" is preparing for release. And maybe, too, a stop in Israel. "Believe it or not, 'From This Moment On' was No. 1 there. 'From This Moment On' got as much airplay as the Spice Girls," says Gabriel.

In any case, public appearances are hardly uncharted territory for the members of Peach Union. Gabriel, with British record producers Mark Moore and Tim Simenon, masterminded three top five U.K. singles in the late '80s for dance outfit S'Express and four top 10 hits between 1988 and 1991 for Bomb The Bass.

Statham has written and recorded with former Bauhaus vocalist. Peter Murphy, including his 1990 U.S. single "Cuts You Up." Lamb, after graduating from London's Chelsea School of Art, moved to the U.S., joined a jazz band, made a jungle record, then hit the stage in Las Vegas as a showgirl. She's also had poetry readings.

The group came together in the early part of the decade when Statham, bored with his work after assisting on five Murphy albums, agreed to meet potential co-collaborator Gabriel in Istanbul, Turkey. The two discussed their under-

(Continued on page 102)

Consultant Constantine Takes On KINK PD Duties

DENNIS CONSTANTINE is one of those names synonymous with triple-A KRCO Denver left the station as VP programmer six to open his own consulting firm. At the beginning of the month, though, his career took a new turn with the announcement that he was named PD at KINK Portland, Ore. While he'll still be keeping the consulting shingle out, Constantine is focused on his new station and its American Radio Systems (ARS) parent as he executes a move he feels is necessitated by the current ownership climate.

Gabriel and Lamb, along with third Peach Union member, Paul Statham, will have the opportunity to check things out for themselves when they hit the States in late September, first at a radio station gig at WZZF Pittsburgh, followed by a few days of promotional ho-ho in New York. Remizes of "On My Own" will be released toward the beginning of October, while a tour is likely next year, following as much media, television, and video exposure as Epic can muster.

"You can have maybe somebody from your staff to be a programmer or an on-airer for the entire group. So, it's made being an independent vendor a lot more difficult in the new world of consolidation. For me, it made a lot of sense to go inside one of the companies and basically work my way up."

And Constantine is assured of ARS' commitment to the station and the format. "KINK at one time was the No. 1-billing radio station in Portland. Because of the quality audience, the type of people that listen to KINK, it has the opportunity to charge a lot more for its commercials and therefore be very dominant in the marketplace," says Constantine. "ARS recognizes this and will give the station the opportunity to capitalize on the quality audience it has."

With nearly 30 years of history, KINK is not only one of the first triple-A's but also one that stayed true to the format's broadest tenets. Constantine says it reminds him of KRCO's heyday, and is mindful of the heritage. "I

definitely am going to be respectful of what KINK is and what they're about. My job is not to go in and change what the station is about, because there are those expectations and I strongly believe that when listeners tune in to a radio station, they need to get what they expect to get. If people tuned in to KINK and didn't get what they expect KINK to be, it would harm the radio station."

"I can't go in with an agenda and say, 'I'm going to make this into a rock station or a soft rock station or a classic-leaning [station] or whatever.' KINK has its own image and its own heritage, and I'm going to be very respectful of that and basically make the station fresh and exciting in what people expect it to be."

At least one area, though, that Constantine is going to be promotional is what he will allow KINK to bond with listeners. "I definitely think that the station could be more promotionally involved with the community. That's one of the things that we can do. The most powerful form of advertising for a radio station is word-of-mouth, because it's a personal recommendation. The more you can personally involve people with your radio station, the stronger an advocate they become for the station. They become your evangelists, and that's really what you want to allow [KINK] to dominate the market."

After two dozen years in Colorado, Constantine admits there will be a learning curve to understanding his new market at anything close to the level of intimacy he has with the Denver area. But he considers himself a quick study. While he'll be out in the streets meeting people and listening to them, he's going to start with his air staff. "The air staff have all been there for a long time. I'm going to talk with each person individually and really get to know their perceptions to get together a picture of what this market is like."

MARC SCHIFFMAN



by Chuck Taylor

the 10 tracks on Peach Union's self-produced debut album, "Audiotape," due Oct. 28. Themes ranging from romance and lost love to death and desolation wrap themselves in accessible, creatively arranged melodies, such as the wistful, beat-bordered "From This Moment On," a no-brainer follow-up, or the equally enchanting, straight-ahead dance party-fave "Made In Vain."

It started out as a dancehall kind of album, then when we came up with 'On My Own' and 'Made In Vain,' it became more midtempo," Gabriel says. "It's a bit eclectic with some dancefloor stomps, some midtempo tracks, and some fairly hard, upfront house numbers as well."

Regardless of how it's defined, the simple fact is, the Peach Union sound has captured the attention of American radio and the ears of the listening public.

"Our success in the U.S. is weird. It's a privilege; it's fantastic," admits an awed Gabriel. "It's just hard for that to sink in. The States are so huge, it's difficult to imagine what having a hit there means."

Adds Lamb, "Yes, we get bulletins from the record company, but do I believe them?" Fortunately, the London-born singer has family in Washington, D.C., including her stepmother, who heard the song playing at the U.S. Treasury gym, and two sisters, 7 and 9, who have reported airplay of the song on top 40 WZZF there. "I've wanted to be a pop star ever since I was a little girl. I figured everyone at school would be nice



PEACH UNION

Peach Union's first single on Epic, free of hype or history, made a ripe entry onto the Hot 100 Singles chart last issue at No. 50, the Hot Shot Debut. In this issue, it romps to No. 45, clear evidence of its ear-catching chug-along melody and instantly memorable mantras for independence.

"On My Own" was inspired by a "relationship that was going very badly wrong, and you decide you have to do things on your own," says the Belgian-born Gabriel. "You must stand by yourself and be counted by yourself," which is sometimes difficult to face. But then you realize that there's something good about that. The song actually looks at the positive side of breaking up."

For lead singer Lisa Lamb, the theme works on numerous levels. "It could be a romantic relationship or any situation that you're not really happy with. You're offering an olive branch to the person you're leaving, a fond farewell, which is bittersweet," she

Billboard BROADCASTER OF THE WEEK



DENNIS CONSTANTINE
Program Director
KINK Portland, Ore.

And the Winner is . . .
find out at the
AIRPLAY
RADIO AWARDS
hosted by
Casey
Kajem
October 18th • The Orlando Renaissance Resort, Orlando

Adult Contemporary

T.W.	WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	1	11	HOW DO I LIVE ♦ LEANN RIMES
2	3	6	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ♦ ELIZON JOHN
3	5	4	9	QUIET PLAYING GAMES (WITH MY HEART) ♦ BACKSTREET BOYS
4	2	2	23	SUNNY CAME HOME ♦ SHAWN COLEMAN
AIRPOWER				
5	23	—	2	CANDLE IN THE WIND 1997 ♦ ELTON JOHN
6	8	10	7	SILVER SPRINGS ♦ FLEETWOOD MAC
7	4	3	14	FOR ONCE IN OUR LIVES ♦ PAUL CARACAK
8	6	9	7	FOOLISH GAMES ♦ JEWEL
9	9	11	12	A SMILE LIKE YOURS ♦ NATALIE COLE
10	7	5	21	IF YOU I WILL ♦ MONICA
AIRPOWER				
11	11	13	7	TAKES A LITTLE TIME ♦ AMY GRANT
12	10	8	19	GO THE DISTANCE ♦ MICHAEL BAYLOR
13	12	7	16	LITTLE MORE TIME WITH YOU ♦ JAMES TAYLOR
14	17	21	4	PROMISE ANIGHT ENOUGH ♦ DARYL HALL, JOHN OATES
15	13	14	33	DO YOU LOVE ME THAT MUCH ♦ JEWEL
16	14	15	19	I CAN BREAK MY HEART ♦ PETER CETERA
17	15	16	10	CHANGE THE WORLD ♦ TONI BRAXTON
18	16	15	16	FOR THE FIRST TIME ♦ ERIC CLAPTON
19	19	19	38	FOR THE FIRST TIME ♦ KENNY LOGGINS
AIRPOWER				
20	24	25	4	2 BECOME 1 ♦ SPICE GIRLS
21	16	12	8	TO MAKE YOU FEEL MY LOVE ♦ BILLY JOEL
22	22	23	3	I DON'T WANT TO ♦ TONI BRAXTON
23	21	17	28	HERE IN MY HEART ♦ CHAZEL
24	25	26	7	ALL FOR YOU ♦ SISTER MACHO

Adult Top 40

T.W.	WEEK	WKS. ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	1	22	ALL FOR YOU
2	2	2	11	FOOLISH GAMES
3	3	4	21	SEMI-CHARMED LIFE
4	6	6	19	I DON'T WANT TO WAIT
5	5	5	20	HOW BEZARRE
6	7	6	12	BUILDING A MYSTERY
7	4	3	31	SUNNY CAME HOME
8	9	12	12	PUSH
9	8	7	32	ONE HEADLIGHT
10	10	11	48	BARELY BREATHING
11	11	5	22	THE FRESHMEN
12	13	13	13	IF YOU COULD ONLY SEE
13	12	19	39	A CHANGE WOULD DO YOU GOOD
14	14	14	11	THE DIFFERENCE
15	17	19	6	FLY
16	15	16	31	CRASH INTO ME
17	18	17	45	WERE WE MEANT FOR ME
18	16	15	13	THE IMPRESSION THAT I GET
19	20	20	9	QUIET PLAYING GAMES (WITH MY HEART)
20	21	22	10	***AIRPOWER***
21	23	27	5	TAKES A LITTLE TIME
22	NEW	1	1	CANDLE IN THE WIND 1997
23	26	28	5	HOW DO I LIVE
24	30	35	4	DO YOU LOVE ME THAT MUCH
25	27	28	13	BITCH

Radio

PROGRAMMING

ROCK STATIONS KEEP HERITAGE ALIVE

(Continued from page 95)

rock."

WRDU was up 6.9-7.1 in the spring, vs. a 4.3 share a year ago. It got some help from the departure of classic rock competitor WZLX (the calls have since resurfaced on another frequency) and WZZL's former morning show, featuring the syndicated "John Jay And Billy Show." "Putting on a syndicated morning show has advantages and disadvantages, and it's a decision you have to make pretty carefully," Edwards says. "It was a black-and-white ratings decision that they could bring in more cume to the station as a whole."

Edwards feels his first allies are those who have stuck with the station throughout most of its history. "The entire focus stays on that group. It's an easier sell on those people that grew up with the station. Everything we do is in the 20-44 men in mind," he says. Despite this, Edwards shifts away from

new music from Genesis, Paul McCartney, and Fleetwood Mac. "We play AC/DC and don't play it," he says. "We keep the station pretty tempo-driven, whereas for the next guy down the road, Fleetwood Mac makes a ton of sense."

Promotions are equally aggressive. In the recent Sitters and Winners sweepstakes, the winner was offered a choice between taking his wife to the Bahamas for a week or bringing his lady with him to a hotel for a week, all expenses paid. "The music is pretty mainstream, so we use the promotions to drive a lot of the image and attitude at the station," says Edwards.

At album WCCC Hartford, Conn.: PD Ron Dresner's massive overhaul of the station, led by the addition of Howard Stern, has been accompanied by a 2.8-3.1 rise. (The station was at a 2.3 in spring '96.) Stern's presence has

"created an awareness of the station," says Dresner. "We cannot be in the position of going out and competing for the ratings without Howard Stern, period. He's in the paper. What other PD can say 'My morning guy has a movie?' I can sit back only because I have Howard on the air."

Musically, the station decided to follow Stern's lead. "Howard attracts 18-34 adults, and I made sure the music was in line with that, and that means being an active rock station," says Dresner. Even though WCCC has taken a very different musical route than WRDU, it's no less motivated by heritage. "In this market we're inundated by '70s and classic rock signals. There is no active [outlet]. The station was known for loud rock, and we decided to go where the roots are."

Dresner contends that his previous morning show spent 6 1/2 hours bad-mouthing WCCC on the air. "It didn't help our interest overall. We had to shake that and still do it," says Dresner. "I've tried to overcome it with promo liners and other positive reinforcement messages." The station is pursuing events and trying to get out in front of the people as much as possible. "It takes time," Dresner notes.

Although still No. 2 in the market, WCCC has also been fragmented in recent years by the market's four-way rock battle. Hart says he isn't too concerned. "The only change that may be necessary is to review all the systems and see how we're working with the fundamentals."

Hart favors the musical flexibility that former operations manager Gene Romano set for WCCC. "The success of the station is that they didn't pick a specific sound and stay in it," he says. "Gene never said, 'This is good enough.' The market and audience changes, and you have to respond to how that works. That's going to be the challenge to me."



... With The Light Brown Hair. Barbara Eden and Bill Daly board the WPLJ New York, "I Dream Of Jeannie" Reunion Cruise, along with WPLJ staffers. Pictured in rear, from left, are morning-show producer Monkey Boy, executive producer John "Kato" Machay, traffic director Joe Nolan, co-host Todd Pettingill, news anchor Naomi DiClemente, and co-host Scott Shanahan. In front, from left, are morning-show producer Lady Di, Daily (Mel Healy) and Eden (Jeannie).

newslines...

NAB CONVERGES. The year's largest gathering of radioheads convenes Oct. 16-19 in New Orleans for the National Assn. of Broadcasters Radio Show. Look for full coverage in the next issue of *Billboard*.

OFFICER GREASEMAN? Doug "GreaseMan" Tracht, the syndicated morning host based at Washington, D.C., classic rock WARC, has become a volunteer sheriff's deputy in suburban Falls Church, Va., according to *The Washington Post*. The position doesn't sit well with the local NAACP which remembers Tracht's comments on a rival station in January 1996, which marred the first Martin Luther King Day holiday. "Someone who is so insulting to African-Americans should not be carrying a gun and transporting prisoners, many of whom are African-Americans," asserts Fairfax County NAACP president Victor Dunbar. Tracht's response: "I don't think the radio persona gets in the way. As a police officer, you treat everybody equally."

UP THE LADEDER. Chancellor Media's Kurt Johnson, PD of WAQQ (Q104.3) New York, is named PD of WYXR (Star 104.5) Philadelphia. Star PD Dave Allan is named VP/regional urban PD for Chancellor Media, covering WHTZ/WDAS Philadelphia and WEDR Miami. John Pullam is named GM of WHTZ (Q104.5) New York; he also serves as VP/GM for Chancellor's crosstown sister WXTL-TV. WYPR (the Point) Chicago hires Mark Hamlin as PD, succeeding Lorin Plaut, now at KHMV Houston. Former WRXQ (Mix 107.3) Washington, D.C., OM/AD Randy James is tapped to fill the vacant PD job at Jojo's AC WLTX Cleveland.

EASTWEST AS ONE. Emmis young-end outlets WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles team up for a Monday-night show, "One Nation," co-hosted by rapper Ice-T, who will emanate from L.A., and Lisa Evers, host of WQHT's Sunday-night "Street Soldiers" program. Sean "P. Diddy" Combs will be the first guest on the show, which is meant to unite East and West Coast audiences.

PEACH UNION

(Continued from page 100)

lying penchant for pop and formed Peach Union (known simply as Peach elsewhere). Back in London, Gabriel and Statham attended an art exhibit, where Lamb overheard them talking about music. She joined in, with the three talking about Pulp and the "Greasen" soundtrack. Later, they agreed to meet at a studio and try their hand at unifying. And, click.

"Lisa's vocals can be very melancholic, which suited the lyrics I was writing at the time," Gabriel says. "She can give her vocals a real Dusty Springfield kind of delivery at times."

"I'm much more concerned about putting out an honest vocal on putting Olympic delivery behind it," Lamb adds. "What comes out is who I am and what I am."

And being what they are seems to be quite a suitable fit for the airwaves of the late 1990s. "You know, many musicians have always kind of rebelled against pop. You can't play a simple melody, but it's wrong. You've got to play your tricky beats," Gabriel says. "But I've always been interested in fantastic simple songs. I don't find pop to be a dirty word, except when it's manufactured to not use the best of the common denominator in the studio. It just stands as it is, genuine."

'R&B '98' Due In Jan.; CMT Goes 'Stone Country'

R&B TV SERIES SET TO BOW: A new monthly one-hour music performance series, known as "R&B '98," is set to debut January 1988 in the U.S. The program, which is being distributed and co-produced by Warner Bros. Domestic Pay-TV, Cable & Network Features and Black Pearl Entertainment, will feature interviews, performances from developing and established acts in R&B, hip-hop, and soul.

Two preview specials for the series, which is produced by Tri-Crown Productions, have already aired on stations, including WWOX New York, KCAL Los Angeles, and WXON De Moines. Two additional specials are scheduled to air throughout September and December as the show enters monthly production.

CMT GOES BACK TO BASICS: CMT is reinforcing its commitment to traditional country clip programming with the new show "Stone Country," which is set to debut Oct. 4. The program, which will air once a week, will focus on current and classic clips in the traditional country genre. Artists featured on the show include Alan Jackson, George Strait, and Mark Chesnut.

CMT is also seeking new promotional opportunities via the character, The character, sponsoring a contest that offers viewers the chance to win an appearance in a music video with Brooks & Dunn. World Wide Web users can enter the contest on CMT's site (<http://www.country.com>), the Brooks & Dunn Web page (<http://www.brooksanddunn.com>), or Arista's country site (<http://www.twanghitis.com>).

The grand-prize winner will be flown to the video shoot and will receive \$1,000 spending money, a VCR, a large-screen TV, and an autographed library of Brooks & Dunn CDs.

On-air spots for the promotion are already airing on CMT and sister station TNN.



by Brett Atwood

Z GOES FOR GENERATION X: Z Music Television recently debuted a new clip show, "Generation 01," which targets the Generation X audience with cutting-edge Christian clips. The show airs each Friday and Saturday at 6 p.m. EST on the Christian music video channel.

In other Z Music news, the program has been added to the Charter Communications cable system in Long Beach, Calif., which reaches about 45,000 subscribers.

SIGNING OFF: New eyes will soon be covering the music video beat at Billboard. After five years at Billboard, I am heading to Seattle as editor of MusicNet, a new music network project in development at Progressive Networks (maker of RealAudio, RealVideo, etc.). Effective Sept. 26, you can reach me at 206-674-2700 or via E-mail at Atwood@real.com. My new mailing address is 1111 Third Ave., Suite 2500, Seattle, Wash. 98101.

Billboard Music Video Conference editorial content is being handled by Sharon Steinbach, who can be reached at 212-366-5285. For registration, sponsorship, and awards show information, contact Maureen Ryan at 212-536-5002.

PRODUCTION NOTES

LOS ANGELES

Kevin Kerslake directed "The Meaning of Life," the latest clip by The Offspring, in which the band members around the desert in antique motorized wheelchairs.

Jay Papke and Dante Ariola were the directorial eyes behind 31's video for "Prison's country" which was produced for Bonfire Films.

NEW YORK

Director David Gores filmed a video for Bo-Died's "Come On In" at the Tunnel nightclub.

Director David Nelson helped bring a concept to life for "Junky Truck Truth," Race car driver Dale Earnhardt was there for a cameo.

song, "Mourn You Till I Join You."

NASHVILLE

Patty Loveless entered the help of director Gerry Wenner and producer Robin Beresford for her "Long Stretch Of Lonesome" video. Footage was also shot in Memphis.

OTHER CITIES

Death in Vegas goes Paris as the band and Andrea Cincobabe as the director for its "Dirt" clip. Director Sherman Halsey jetted to Las Vegas to film the Brooks & Dunn video for "Junky Truck Truth." Race car driver Dale Earnhardt was there for a cameo.

FOR WEEK ENDING SEPTEMBER 14, 1997

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1890-1900 PM ET
Washington, D.C. 20018

1. **Backstreet Boys**, "For You (Remix) [New] [RCA]
2. **Paul Smith**, "It's About The Beginning [New] [Capitol]
3. **Boyz II Men**, "4 Seasons Of Love [New] [A&M]
4. **Mariah Carey**, "Honey [New] [A&M]
5. **Jay-Z**, "Big Poppa [New] [Roc-A-Fella]
6. **Naughty Boy**, "Naughty Boy [New] [Capitol]
7. **Wycle D. & The Rude Boyz**, "The Rude Boyz [New] [Capitol]
8. **Naughty Boy**, "Naughty Boy [New] [Capitol]
9. **Naughty Boy**, "Naughty Boy [New] [Capitol]
10. **Naughty Boy**, "Naughty Boy [New] [Capitol]
11. **Naughty Boy**, "Naughty Boy [New] [Capitol]
12. **Naughty Boy**, "Naughty Boy [New] [Capitol]
13. **Naughty Boy**, "Naughty Boy [New] [Capitol]
14. **Naughty Boy**, "Naughty Boy [New] [Capitol]

Queen Latifah, "It's Alright (Remix) [New] [A&M]

Queen Latifah, "It's Alright (Remix) [New] [A&M]

Queen Latifah, "It's Alright (Remix) [New] [A&M]

Queen Latifah, "It's Alright (Remix) [New] [A&M]

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WHITEHEART FINDS 'REDEMPTION' ON NEW SET

(Continued from page 12)

and here was a dark, disturbing, and edgy record."

Gersmehl feels Whiteheart is now back on track. "I felt this sense with myself of God saying, 'I want to satisfy you again. I want to wash your dreams,'" he relates. "I felt myself writing songs again that were filled with yearning for the heart of God, the heart of God move in the world, to be in some small way part of that in whatever I could do."

Mark Rider, developer of network access Nashville's WYAF-MF, says he has been playing the single "Jesu" on the morning show and getting great phone response. "People are glad and excited that Whiteheart is still putting records out," he says. "I don't think people wanted Whiteheart to go away. This is certainly a great record. There's a lot of honesty in this album, and it really resonates."

Parr says she saw emotional reactions from fans who thought the band was breaking up. "We were getting calls from people who were in tears," she says. "Fans who were coming to ask if it was true that the band was broken up. The great thing we have in the

Christian market is the loyalty of the fans."

Gersmehl hopes the fans will be pleased with what they hear on "Redemption," noting that it offers more of what they expect of Whiteheart, in part because the vocals are also more out front on this album. "I felt we missed the voices on the last time out," he says. "We created a [place] for those voices to speak again. There aren't massive guitar overdubs on this album. There aren't walls and walls of sound coming from speakers. There are a lot of guitars, but you are able to move them so the vocals come through the heart of the song."

To promote the album, Nashville residents Florian and Gersmehl, along with Smiley, who has moved to Phoenix to be closer to his family, have been traveling the country doing special events to promote the album at Christian retail outlets.

This Redemption Days promotion tour has hit numerous markets, including Los Angeles, Chicago, Dallas, Portland, Seattle, Indianapolis, and St. Louis, and will wind up at Nashville's Baptist Bookstore on the

set's street date. The album will be distributed to the Christian market through Warner Christian Distribution and to the mainstream through WEA.

Plans call for a radio special to promote the album as well as "win it before you can buy it" contests at radio. Parr says the label is also in discussion with the Interline company about initiating special promotions with church youth groups.

"The guys are also planning on going out in late fall or early January to a series of church dates that are going to be very acoustic, very personality-driven, kind of like they did on the Salt Box tour last year," Parr adds.

Parr says the label has planned a "multilevel marketing plan that uses every avenue, over the course of a six-month period, to give us a prolonged presence in the marketplace."

The band plans to embark on the Redemption tour next spring. Whiteheart is managed by Cindy Dupree of the New York-based Dupree Management. At press time, the act was not signed to a booking agency.

POLLY ANTHONY ADDS EPIC STRIPES

(Continued from page 1)

music for the label, Kaz Usumoniga has joined Epic as senior VP of A&R; and Michael Caplan, VP of A&R, has been promoted to senior VP of A&R.

In addition to the reassignment of Griffiths, Craig Lambert, senior VP at Epic, is expected to leave the label as a result of the realignment.

"I think the changes that were made to help refocus the two labels," adding that the changes also elevated other key executives to be "called out."

"There is no greater teacher than Dave Glazer to teach these executives to reach the next level," he adds.

"I think we will now get a lot more hands-on with two labels." He plans on assisting both newly

named GMs as they become familiar with their new positions.

Glazer adds that he is confident that Anthony can sustain "separate vision" for both labels and that he has been put under her charge. But he notes, "John Doelp has been a key player at 550, with a very distinct vision. He will be running 550 out of day-to-day business."

According to SoundScan, the Epic Records Group, as of Sept. 14, had a market share of 5.8%, of which 3.8% was for the label. The label group finished last year with a market share of about 6.1%, of which Epic contributed 4.3%.

Among 550's strongest-selling albums so far this year are Celine Dion's "Falling Into You," which is the No. 4-selling album of the year so

far, with 2.7 million units, according to SoundScan; and Ginuwine's "Ginuwine's . . . The Bachelor." Among Epic's successes this year are Babyface's "The Day," the "Jerry Maguire" soundtrack, Silverchairs' "Freak Show," and Indigo Girls' "Shaming Of The Sun."

In addition, the label has just released Oasis' "Be Here Now" and a Pearl Jam album on tap for later this year.

In addition to Epic and 550 Music, the Epic Records Group also encompasses the Work Group. Among its strongest-selling records this year are Jamiroquai's "Travelling Without Moving," the soundtrack to "My Best Friend's Wedding," and Fiona Apple's "Tidal."

Anthony has been president of 550 Music since November 1994 and had served as GM of the label since its inception in October 1993.

Previously, she had been senior VP of promotion for Epic Records. In June of this year, she received the CEO Special Recognition Award from Sony chairman/CEO Norio Ohga.

Columbia Records

Though no artists have yet been signed to Sir George Records, the label's initial product is expected to debut in January. Apart from his production duties, he explored the label. George is busy helming the projects of other artists.

George recently produced four tracks for Garly Carter's new independent salsa disc on WEA Latina. Mike and Eddie, a production team signed to Sir George Productions, are overseeing the upcoming WEA Latina debut by merengue/pop duo Cervantes & Fiorentino.

Further, George is producing demo tracks with Jennifer Lopez, star of the biopic "Selena." A jungle he composed for a Japanese band firm based on the classic "Bésame Mucho" has been released in Japan as a single by EMI Japan artist Anni.

Despite his past success, George figures that he has just struck the tip of the iceberg with his signature urban/tropical sound.

"I'm just scratching the surface," says George. "This music is the wave of the future. You are not going to rally in June of this year, it's a couple of years, and that is why I am making inroads now."

UNICEF Hooks Up With TNT For Benefit Concert

■ BY CARRIE BELL

LOS ANGELES—To celebrate the U.S. Committee for UNICEF's 50 years of helping needy children, Turner Network Television (TNT) will host and broadcast a benefit concert Dec. 10 at New York's Beacon Theatre.

Artists slated to perform live at the Gift of Song event include Mary Chapin Carpenter, Shawn Colvin, Celine Dion, the Fugees, Steve Winwood, and George Michael. Interspersed throughout the benefit will be creative pieces by a host of film and TV personalities that illustrate the goals and programs of UNICEF.

"With this eclectic mix of performers, this is destined to be taken out of the realm of just another concert on TV," says producer Ken Ehrlich. "There will be new songs or covers. Different types of artists will probably perform together. We'll shake things up enough that this will be a one-time-only event people won't want to miss."

All the artists involved agreed to turn over copyrights of the songs performed to the U.S. Committee for UNICEF.

"Of course, using a concert and celebrities to promote UNICEF's cause isn't a new idea," says Bob Brennan, chief of the public participation section of UNICEF. "The 1997 show follows in the footsteps of the first Gift of Song concert, held Jan. 10, 1973, at the United Nations. It included sets by 10 acts, among them the Bee Gees, Rod Stewart, and Donna Summer."

"Since we used our first celebrity spokesman, Danny Keys, in 1953, we've acknowledged that the public pays more attention to the views and goals of UNICEF when they are delivered by famous people. It especially works for younger people, who idolize these celebrities," he says.

Ehrlich, who produced the first Gift of Song as well as the "Honors '97" event, and 16 Grammy telecasts, agrees that using current stars is the best way to teach a new generation how vital UNICEF's work is.

"There are so many worthy causes out there fighting for attention

that the older ones seem to get lost in the shuffle," he says. "UNICEF is about more than Christmas cards, and if it takes a huge event to remind people of that, so be it."

Both Brennan and Ehrlich say they have proposed a second show several times only to have artists, venues, or financial backing fall through.

"The show in 1979 was one of the most exciting nights of my life. I've made several attempts to re-create it because it was worthwhile," Ehrlich says. "Lackluster I didn't give up, because we found a real supporter in TNT."

That support will include a full national print and electronic advertising campaign, as well as in-house TNT spots and cross-channel promotions on other Turner channels, such as TBS and CNN.

"TNT may seem like an unusual venue because we specialize in big event movies or huge sporting events and not music," says Bradley J. Siegal, president of TNT and Turner Classic Movies. "But this is more than a concert. It is a major international charity event. Of all places, TNT is the one that can pull this off."

TNT will air the concert live in the U.S. with an encore show immediately following. It will also run live in as many countries as time zones and broadcast stations permit. There are no plans to repeat it.

Tickets will also be made available to the public, although how many and how much they will cost has yet to be determined. The 1979 performance was only open to UN delegates and VIPs.

Although there are no specific plans for the release of an album from the concert, it is likely that "Music For The UNICEF Concert—A Gift of Song," a double album of the first concert released in 1979, helped raise \$10 million.

"Whether one sees it on TV, in the audience, or is involved with the production, we want them to walk away wishing it had never ended," Brennan says.

"Whether one sees it on TV, in the audience, or is involved with the production, we want them to walk away wishing it had never ended," Brennan says.

(Continued from page 12)

want to be pegged as a brand-new, off-the-street, hand-picked artist with no credibility. I've worked really hard for what I'm doing, and I think I deserve to get a fair shot."

After Universal Records and Universal Music Canada jointly signed McNarland last year, the two companies agreed closely to coordinate both the recording of the singer's first album and formulating an overall marketing strategy for its release in North America. The agreed-upon plan was to go ahead first with the Canadian release of "Stuff" so McNarland could fully focus on developing a market in her own country.

Universal Music Canada launched the album with a May showcase in Vancouver, followed by launch parties in Toronto and Montreal the following month. "We had almost 700 people at the Toronto launch alone," says Randy Lennox, senior VP/GM of Universal Music Canada.

The showcase shows were followed by listening sessions for radio programmers, journalists, and retailers the same month in Vancouver, Calgary, Alberta; Edmonton, Alberta; Winnipeg, Manitoba; Toronto; Montreal; and Halifax, Nova Scotia. Throughout the summer, the word was "word-of-mouth" spread of the album in street parties and mainstream Canadian print media, notes Lennox.

A video of "Numb," directed by Wade Sherman, has been in heavy rotation at MuchMusic here for 11 weeks, says Denise Donlon, VP/GM of MuchMusic. "That video is really resonating with our audience. We're playing the hell out of it."

According to Lennox, the first step in McNarland's two-pronged strategy has worked according to plan. "After 10 weeks we've sold 46,000 units, just a bit short of gold [50,000 units], and we're selling 5,000 to 6,000 a week," he says. "That's attributable to McNarland's healthy sales to 'her performing so much in the market and having some terrific groundswell support for her." "Stuff" EP, which sold 10,000 units in Canada, allowing us to ship 20,000 units of this album day one."

He adds, "Having Holly go 15 dates across Canada, some live and with Supergrape, and doing four EdgeFest [festival] dates just after the album was released, obviously helped her sales, too."

Universal Music Canada will service Canadian radio with the album's second focus track, "Elmo," Monday Sept. 24. The track, created by Lisa Mann, will be serviced to video outlets Oct. 1. "[Retail] account and radio feedback has indicated to us that we're going to smash from this album," says Lennox.

Simon is equally enthused by Canada's warm response to the album.

"It's great having the Canadian success story to tell [U.S. music industry] people about," he says.

To create early interest in "Stuff" in the U.S., McNarland performed this summer at several Universal Music and Video Distribution branch presentations for the company's staff and independent retailers.

Holly is a career artist; we want to make sure she becomes known as an artist more than whatever song in the U.S. is going for us," says Simon. "We're trying to ensure that anyone who would like to be with Holly for her career find out about her before her success" becomes that song you hear working on the radio all the time."

Throughout July and August, an advance of the album was sent to Universal Music and Video Distribution reps, national chain buyers and managers, and independent retailers. On Monday (22), through the Music Marketing Network, Universal Records sent 100,000 copies of the album, 100,000 direct-mail pieces of a three-song McNarland sampler, featuring "Elmo" and "The Box" from "Stuff" and "Mr. 5 Minutes" from "Numb." "Stuff" EP, concentrating on mid-Atlantic and Northeast U.S. regions.

Universal Records is following its own lead. "Out of all the time, 'Numb' as the album's first focus track in the U.S. 'We're going out for radio adds Sept. 22 with the track,' says Simon. "Out of all the time, we're emphasizing modern rock. We're also sending it to triple-A and modern AC. Rock radio will get the record two weeks later."

EP BLAZES PATH

Hodin' well for the new album is the warm reception given McNarland's "Numb" EP, which has been widely which brought her significant cult status in North America last year.

UMA LOOKING TO 'FARE WELL' FOR REFUGE

(Continued from page 11)

Meanwhile, local artists Jon Brion, known for his work with Aimee Mann, and Patrick Warren, who is Michael Penn's partner and musical director for Fiona Apple, volunteered to guest on the album. Wallflowers keyboardist Rami Jaffe also lent a hand.

The cumulative efforts of band members, guest musicians, and producer Gehman have wrought a striking collection of meditative lyrical portraits highlighted by their sensibility. The music is published by Work-Fire Songs, ASCAP.

Still, the album was born out of friction, in-studio friction, says the singer.

"We didn't necessarily agree on everything, and no one went down easily," says Hickey. "Every time something came up, we went through it, and I sort of think we're better off for having to deal with each other."

Hickey, too, admits that the recording process brought out some intense emotions.

"I've had to take responsibility for my part in a live recording," he quips. "I guess it was harder to argue away because I signed this hand, and that was a lesson of sorts. I've had to take to it with a little more rock energy," he adds. "Initially, the record was still, which is a quality that Chris really

the set, also produced by Penner, had a strong chord with male ego-bashing songs like '5 Minutes' and 'Sick Boy.'"

In Canada, a "Sour Pie" was first issued independently by Penner's Parade Alley Productions, selling 500 copies. The EP was, before being released by Universal Music Canada, being released there in August 1996 by Universal Records and selling 1,000 units, according to SoundScan.

While the "Sour Pie" EP was released "to develop a grass-roots story for Holly at colleges," in fact, success of the EP enabled McNarland to perform three national tours and perform 30 dates in the U.S. last year, and impressed Universal Music Canada executives enough that they agreed to distribute the album. The EP and then the co-production deal in conjunction with the company's American affiliate.

McNarland says the response to "Sour Pie" was unexpected. "I didn't go in [the studio] with the intention of making a CD. It was a demo with Dale and a band. I had worked with Dale for a long time, and we did demos. We jammed the songs a few times with the band. Everything just came together naturally."

With a studio time looming for her all-important first album last November, McNarland sought space and time to concentrate on writing songs. She packed up her mini-studio, her tent, and her mother and headed for two weeks to a cottage on British Columbia's Galiano Island to complete songs for the album.

"I was really happy to be someone saying, 'You have to have these songs now,'" McNarland admits. "I just

cannot go ahead and write. The problem I had with writing is that I have to be completely alone. It makes me super-nervous knowing that people can hear it. I figured some of the stuff I had been working on and then I came up with 'The Box' and 'Just In Me,' the more fun songs. I had 'Numb' in 1993."

The song was inspired by "a Canadian film I saw called 'Her,' about a couple trying to kill heroin," she continues. "I can't understand how anyone could do that, knowing what it can do. I would never try it."

McNarland began her musical career at 17 when a boyfriend taught her to play guitar. "I was 17 and he was working at a local club, the owner would let her do a five-song set as people were being kicked out for the night. She began writing songs at 18 and played acoustic sets in 1992 at the Blue Note, the Spectrum, and the Tom Tom Club."

While the link of "Stuff" was recorded at Bruce Fairbairn's Armoury Studios in Vancouver, there were also sessions at O'Hare Sound Studio in Los Angeles and the Plant in San Francisco.

While completing "Stuff," McNarland decided to move from Vancouver to Toronto. "I needed a change. I was going through a weird thing because everything was changing so quickly at once."

But with a Canadian tour being planned for later in October and with touring in the U.S. following, McNarland won't likely see much of her new home for some time.

"We're moving Holly to [in the U.S.] as much as we can," says Simon. "She can perform in a live scenario and deliver to just about anyone. We're going to be aggressive. I want to see through a weird thing, whether she's a headliner or supporting."

enjoys, and I think a large portion of the record embodies that. But I felt it had a little too much of that quality, and I wanted to bring a level of passion to that stillness and intensity that was already there."

While the final product is impressive, the fact remains that the band as a unit has performed little outside of the studio and is relatively unknown even in its home market.

For this reason, says Gehman, the label will concentrate on breaking the band with a live show. The act, which is booked by Engaged and managed by Melanie Gleason management in L.A., hits the West Coast and Seattle.

"The idea is to create a nurturing environment for the band to find its feet," says Gehman. "By focusing on the West Coast and taking them to San Francisco, San Diego, Seattle, Los Angeles, and Portland [Ore.], we're hoping to get people to the shows and create a story, so that they can tell us what we're about and say, 'This is what we're already got.'"

According to MCA director of marketing for a live show, Bruce Orescan, the label will service public and triple-run with the album but will not begin working it until early next year. "The key to our setup is allowing people to discover the record," says Orescan. "We'll concentrate on

press and touring for driving early awareness until the end of December. This is a very warm, intimate record. It's not the kind of project that we want to start out with a big campaign at radio."

When the new year begins, MCA will service the act's first single, "Friday Morning."

"The album will be featuring the album in listening stations, and indie stores may be tied into the band's fall tour."

As for the importance of the title and the album's cover, Orescan approaches the project with cautious optimism and the knowledge that artistic merit is the greater half of a bigger formula.

"We're trying to be realistic," says Gehman. "The statistics say that we would be lucky to get somewhere, but we have a lot of faith that we can make it out and a great songwriter in Uma."

"As a producer, I always thought that I made good records, and I was an act who would slip through the cracks," he adds. "A record company can only prioritize so many different things. I believe in a great deal of courage get the attention they deserved, and that's part of the reason we started this label."

Lawsuit Doesn't Sink Aqua

'Barbie Girl' Driving Album Sales

BY EILEEN FITZPATRICK

LOS ANGELES—In spite of a pending lawsuit that could pull pending from stores, MCA Records' Danish pop sensation Aqua is enjoying a successful American debut with its new album, "Aquarium."

MCA is being sued by Mattel Inc., which claims the group's single "Barbie Girl" is a trademark infringement against the company's 37-year-old plastic icon—the Barbie doll. The "Barbie Girl" single is featured on "Aquarium."

The lawsuit, filed Sept. 11 in U.S. District Court in L.A., also claims unfair competition, wrongful use of a registered mark, and six other counts.

The toy maker is seeking preliminary and permanent injunctions against further distribution, promotion, and advertising of the album and single.

Also named in the suit are Universal Music International, MCA Music Scandinavia, Universal Music and Video Distribution, and the Danish company Locomotion Kofod Schiller Film.

Although the lawsuit has received a great deal of publicity, retailers say it is extensive radio airplay for "Barbie Girl," not publicity over the suit, which has spurred sales for the album. "MCA cut out the single so quickly [that] people are buying the album for that song," says Borders Books & Music buyer Andy Sherry. "Mattel is suing on public policy, but I don't know if it's the controversy that is sparking sales."

The single, which was released August 14, has sold 85,000 units, according to SoundScan, and is No. 11 on Billboard's Hot 100 Singles chart.

"Aquarium" debuted at No. 15 on the Billboard 200 this week and has sold 55,000 units since its Sept. 9 release, according to SoundScan.

Musieland reports that the album and single are No. 15 in the chain. "The biggest selling factor is the airplay for the single, not publicity over the lawsuit," says a Musieland spokesman.

In the lawsuit, Mattel alleges that "the 'Barbie Girl' song contains lyrics that associate sexual and other unsavory themes with Mattel's Barbie." In the lawsuit, Mattel specifically lists the song's lyrics "I'm a blonde bimbo girl, in a fantasy world... kiss me here, touch there, hanky, panky," and other lyrics "That convey a message that is inconsistent with the image Mattel has striven to maintain for its Barbie products and disparage and denigrate the Barbie brand."

A spokesman for Mattel says the company holds no "ill will" toward the act.

"It is a business issue, not a freedom of speech issue," says the spokesman. "This is a \$2 billion company, and we don't want it messed around with, and situations like this gradually lead to brand confusion."

MCA has printed a disclaimer on the album and single that says, "The song 'Barbie Girl' is a social comment and was not created or approved by the makers of the doll."

In a statement, MCA Records president (U.S.) Jay Bologny says, "The lawsuit is a nuisance, but no less. 'Barbie Girl' is just a terrific pop song that's been embraced by the public."

Mattel spokesman says there has been no activity on the lawsuit since the filing.

MPGA TO TAKE PRODUCERS INTO THE NEXT CENTURY

(Continued from page 6)

David Z. John Frankenheimer and David Byrnes of Loeb and Loeb will serve as our legal advisers, and Neil Levin and Associates, CPA, will provide accounting services. Chris Stone, president of the World Studio Group, will serve as our executive director and David Goggin as our director of communications. We also have a tremendous amount of support and encouragement from prominent record company executives, manufacturers, and producer/engineer managers.

It's our hope that this organization be as inclusive and democratic as possible. Regular membership will be limited to full-time creative

contributors to the art of music production and audio engineering in North, Central, and South America. We want the guild to represent a true cross section of the music production community, from hip-hop and R&B to rock, jazz, country, and classical. Without that diversity, we won't have a true voice.

As to our goals and ambitions, the MPGA mission statement includes the following:

1. Define the creative role of producer and engineer in the record industry of today and tomorrow. The MPGA seeks representation in the World Intellectual Property Organization's development of the

proposed "New Instrument On The Rights Of Phonogram Producers" and the practical implementation of copyright management that new digital technologies demand, such as distribution of music over the Internet.

2. Provide benefits for our members, such as health insurance, vendor discounts, financial advice, and accounting assistance.

3. Provide educational opportunities for our members, including workshops, seminars and forums, to discuss current issues that affect us all. We'd like to set up regional conferences and invite experts in various fields to speak to us.

4. Prepare written guides for our members, such as an A&R guide, producers legal guide (including template contracts), a resource list of qualified production assistants, and other informational aids to better our profession. We will also recommend production software, after testing, to help simplify the job of the professional music producer.

5. Publicize our organization and profession through consumer and industry publications as we establish public-service projects, internships, regional talent showcases, and the awarding of scholarships. We hope to be involved in the design of progressive and more practical educational curriculums and to offer MPGA counsel to universities and colleges.

6. Produce a quarterly newsletter detailing trends and reporting vital music industry information to our members, the press, and affiliated organizations.

7. Encourage corporate participation and financial support of our association's activities and events through music industry equipment suppliers, record companies, and other interested groups that provide goods and services to our profession.

8. Establish an MPGA site on the Internet.

9. Hold an annual picnic.

A career path or job security is often overlooked in freelance professions, and there are many things we can do as a group to make life more secure. We are looking into the creation of a credit union and group health insurance at special rates. We will work to establish equipment competition, pre-mastering standards, labeling consistency, archiving guidelines, and the audio integrity of encrypted and embedded signals. We are concerned with critical issues that affect our work and its distribution.

Are there aspects of a "producer's contract" that could be standardized to save on legal bills? Do the current arrangements with record companies reflect the reality of the role we perform, or can we establish a more direct relationship with record companies? Can we simplify the procedures for clearing samples so that there is consistency throughout the industry?

The MPGA is absolutely against the standardization of remuneration. To do so would be against everything we stand for. The MPGA should represent the profession, not the careers of the individual members. We are independent, creative contributors to the art of music and should only determine for ourselves—individually—what compensation we should receive for our contributions. Our objective is to examine existing revenue and to boost new revenue sources.

At this point, we have set up a nonprofit corporation and opened a bank account. Regular voting membership is \$365 per year. Initially, the revenue is being used to draft resource literature and incorporate feedback from producers and engineers. The next steps will depend on the requests of the membership. I've been asked to spearhead MPGA activity, and we need the support, encouragement, and involvement of our entire community.

We have been separated for too long, and now is the time to come together and have a unified voice in the many common interests we share—and perhaps have the opportunity to make the music better.

Those interested in learning more about this group are invited to stop by the organization's booth during the AES Convention, Friday (26-Sept. 29) in New York; write to MPGA, 216 N. Lucerne Blvd., Los Angeles, Calif. 90004; or call 213-465-7697.

MOTOWN UNDER UMBRELLA OF NEW MERCURY GROUP

(Continued from page 1)

In his new role, Goldberg will remain president/CEO of Mercury Records but will not assume responsibility for overseeing Motown and PC&J in the U.S. (Billboard Bulletin, Sept. 17).

Goldberg's new mandate is not to screw things up, says Goldberg with a laugh. "Do no harm: I'm a big believer in that."

"Most of my time I will continue to run Mercury. I won't have the same kind of operational involvement with Motown and PolyGram Classics & Jazz that I had with Mercury."

Instead, I'll be sort of an adjunct to Roger Ames," says Goldberg. Reporting to Ames is president of PolyGram Music Group, Mercury's parent company.

Goldberg, who was named head of Mercury Records in 1995, says there are no plans to merge Mercury, Motown, and PC&J or to have a wholesale unifying of services. "They will remain distinct entities that stand alone," he says.

Instead, he says, he wants to create a climate that promotes cooperation between the labels, rather than shared functions. He cites an example where Mercury Nashville and Mercury's pop division jointly worked a recent release by Mercury Nashville act Kim Richey.

One of the first orders of business for Goldberg, in conjunction with Motown chairman Clarence Avant, will be to find a new president/CEO for Motown following the August departure of Andre Harrell. The sagging label is hoping to regain some of its luster from "Evolution," the new Boyz To Men album, which comes out Tuesday (29).

Although a number of names have been bandied about, including industry executives Ernie Singleton, Kirk Barrone, and Benny Medina, Goldberg says he has not met with anyone yet about assuming the Motown presidency.

"In all my years in the business, I've never seen the quantity of rumors and speculation that surrounds Motown," says Goldberg. "I can tell you, as God is my witness, we're not close to making any decision about a new president. It's a great, great company,

but I have not talked to or met with a single person about this," Goldberg says he hopes to name a new president by the end of the year.

While the announcement about Motown was expected, Goldberg's role with PC&J came as more of a surprise.

Chris Roberts, worldwide president of PC&J, will continue to report directly to Ames, but U.S. promotion and marketing for PC&J will now come under Goldberg's purview. That move mirrors the operation of PC&J in other territories.

Goldberg says his agenda includes finding a GM for PC&J in the U.S., a search Roberts had been conducting before Goldberg's promotion.

Goldberg would not comment on any other staff changes that may come from his ascension.

"I've taken over three companies [Atlantic, Warner Bros. and Mercury], and I've learned that

you can't do a good job if you come in with a preconceived set of notions," he says. "You have to learn the terrain and listen to people involved before you can advise the corporation on what to do."

The formation of the Mercury Group is just the latest in PolyGram's ongoing restructuring. In an earlier move toward consolidation, PolyGram in January created A&M Associated Labels, which provides marketing, sales, and promotion for the Polydor and Rocket labels. A&M Associated Labels head John Barilla reports to A&M chairman/CEO Al Cafaro (Billboard, Feb. 1).

Restructuring of the worldwide jazz and classical divisions has been ongoing (Billboard, April 5). In March, Costa Pilavachi was named head of Philips Music Group, which includes Philips Classics, Gimell, Imaginary Road, and Point Music. Additionally, Chuck Mitchell was promoted to president of Verve Records, which also includes Antilles and Verve Forecast. Both Pilavachi and Mitchell report to Roberts.

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Hypnotic Werk. Wolfgang Flür, a former member of electronic group Kraftwerk, has signed a deal with Hypnotic Records to record "Time Piece," his solo debut, under the name Yano (see Home & Abroad, page 66). Flür is on tour to promote the album, which will be released later this month. Attending a celebratory dinner on left: Flür; Brian McKinn, GM of Hypnotic; and Brian Piersa, president of Hypnotic.

WIPO RATIFICATION BILL (Continued from page 3)

Motion Picture Assn. of America and other publishing and software content-provider groups all now proposed quick passage of H.R. 2180.

As an example of why the new protections are needed, Cash said that he recently found one of his biggest hits, "Ring of Fire," on a World Wide Web site in Slovenia, a country in the northwest part of the former Yugoslavia.

Cash told the lawmakers, "Maybe I should be flattered that someone in Slovenia likes my song, but when he or she makes it available to millions of people, this hardly seems fair."

All the pro-treaty witnesses opposed H.R. 2281, the bill put forward by the telephone companies and others to deal with the complicated issues of liability before ratification, saying that treaty passage would preclude the more detailed later hearings on those and other issues, such as encryption and circumvention of copyright-protection systems.

The opponents are concerned that language in several of the treaties' provisions might make them innocent victims.

They say that many services are information "conducts" and cannot monitor information flowing through their pipelines. Equipment manufacturers claim that the U.S. put forward behavior, not devices that may have both infringing and non-infringing uses (Billboard, Sept. 20).

Ardent opposition spokesman Bruce Lehman, Assistant Secretary of Commerce and Commissioner of Patents and Trademarks, testified at the Sept. 16 hearing that the U.S. must quickly ratify the treaty. He said that the U.S. has the most to gain and that if other nations are allowed to ratify the treaties ahead of the U.S., they may not offer this country the important level of same-as-at-home "national treatment" protections for U.S. copyrighted material.

"Other countries are looking for a signal from us," Lehman said. "We don't want to give them a loophole so that they don't have to pay up, which is the real controversy."

Register of Copyright Marybeth Peters agreed, saying, "The treaties are extremely valuable for the United States, as they will require other countries to adopt a copyright system that comports with the balance already struck in U.S. law and ensure that U.S. works are adequately protected in the foreign legal area."

Despite such pro-ratification positions, and further muddying the waters for quick ratification, Rep. Rick Boucher, D-Va., said at the Sept.

16 hearing that he plans to introduce another liability bill that would contain more limitations of online liability, including "clean network" exemptions and a mandatory notice-and-takedown system to further shield service providers from lawsuits.

While it's too soon to tell if the subcommittee will vote to forward the bill, it may not be the ratification-enabling bill alone to decide to deal with the time-consuming details of the separate legislation to modify the liability, circumvention, and encryption provisions, an informal head count indicates that more members would prefer to move ahead with ratification first and wait up the details later. Some are undecided at this point.

ISLAND HAS ALL-STAR 'GRACE' (Continued from page 11)

"This album of songs, donated by the friends and friends of the Island Records family, is dedicated to the pioneering research of Dr. Joseph Michael and his colleagues... who are at the forefront of the fight to conquer multiple myeloma," says the "Amazing Grace" CD booklet. "Their discoveries may also help pave the way for new treatments for many other forms of cancer and AIDS."

Island Records VP of marketing Andrew Kronfeld says, "We wanted to do a compilation for charity because there's different and more subtle than the massive amounts of charity projects that are done, so we chose unique tracks that have a very spiritual vibe. You might not see artists like this put together on a compilation, but the tie that binds them is a spiritual vibe."

"Amazing Grace" was compiled by Bob Dukakis, founder and partner of San Francisco-based independent label Six Degrees, which is distributed by Island. Additionally, Six Degrees acts as an exclusive independent marketing entity for Island, according to Dukakis.

"The whole idea was to put together an album that reflected the breadth of the Island label, with ambient music, rock, pop, etc.," says Dukakis. "We wanted songs that imparted a sense of resiliency, strength, survival, and spirituality."

The record is made up of tracks—many of them previously unreleased—by Ani DiFranco, Uman, P.M. Dawn, Jane Siberry, Dianne Van Pelt, the Cranberries, Marley, Automatic Baby (a group comprising members of U2 and R.E.M.), Kidjo, Etheridge, Wally Badarou, and Daniel Lanois.

Bookended by DiFranco's and

CATIE CURTIS MAKES A 'SOULFUL' TRANSITION TO POP (Continued from page 11)

because "her integrity as an artist is not being compromised in the process." Susanne White, senior director of promotion at Guardian, views "Soulfully" as the record that can "firmly establish Catie as a fully accessible crossover artist. The response has been overwhelming and immediate."

Other stations already actively playing the single include KTHX, Reno, Nev.; KINK Portland, Ore.; WFUV New York; and WXRV Boston.

The initial enthusiasm of radio programmers has Curtis excited, but guardedly so.

"I try to invent a healthy dose of denial about such things," she says with a laugh. "I prefer to focus most of my energy on music and try not to get nervous about things like radio airplay and sales. At the same time, I don't want to be a realist. If I said I don't want a lot of people to discover and enjoy my music."

However, the singer/songwriter asserts that her decision to enlist E Street Band member Roy Bittan for production of the album and to develop more rhythmic, radio-friendly song arrangements was not a result of a need to court the mainstream audience. Rather, it came from a desire to simply revisit "her roots."

"I grew up listening to pop radio," she says. "After all, I've always been a lush warmth in the production of music. It's been nice to indulge in that more."

"I've experienced indulgence that has some retailers grinning in anticipation. Lisa Grover, manager of HMV

in Cambridge, Mass., says it will be "a pleasure to sell an album that doesn't have a sad story attached to it. We've done extremely well with Catie in the past, and I expect this record will do even better given the areas she's exploring on this new record."

As public awareness and interest in "Catie Curtis" builds, Guardian is examining touring options for the artist. "We're looking at scheduling an opening slot on a major fall tour."

"It's a logical step," says Guardian president Steve Murphy. "She's spent much of her career on the road, playing clubs and winning fans at the grass-roots level. With this album, she's taken a major leap as an artist. It's time for her to play in larger venues."

Murphy says he feels particularly excited about this project since Curtis' 1995 debut, "Truth From Lies," was among Guardian's first releases. "I remember hearing a tape of her songs as the label was being formed. She's grown along with us."

For Curtis, it has been vital that such growth be organic. She says this album reflects a musical evolution she experienced while on the road, and she credits musician Jim O'Rourke with the "textual basis of this album. His acoustic and electric mandolin rifts waltz throughout much of the set's material. "I've sometimes started in the folk scene, I like playing tribute to organic instruments in a pop setting—and that's consistent with the last record to this day," she says.

When it was time to get off the

road and begin working on a new album, she met with Guardian A&R exec Jay Landers and began discussing the songs she'd felt strongly about at the time. "The first two I mentioned were 'Secret Garden' and 'Streets Of Philadelphia' by Bruce Springsteen," she recalls. "I liked the intensity and intimacy of the vocal and the warmth of the groove that produced."

Enter Bittan, who played on both of those cuts. The chemistry between the two is undeniable, given the sparks that fly from "Soulfully," as well as the use of the blues-driven "Memphis" and the rock-edged "I Don't Cry Anymore." Curtis says that part of what made their collaboration work was the fact that they're both "quite opinionated and willing to fight for what we believe. If it was my first record, I might have been tempted to allow him to make a lot of the decisions. I had a good time sticking to my guns on the major decisions."

"I was hearing the tracks, Curtis says, they developed the percussion first, adding musical elements along the way. "It was like a quilting process," she says.

"The most difficult challenge of making the album was not recording her guitar parts simultaneously with her vocals."

"It was first time I did that, and it was hard," she says, laughing. "They actually gave me an unplugged guitar and muted the strings. I guess some habits are too hard to completely break."

"We have a lot of support from the media. From a print and TV standpoint," says Kronfeld. "Retail has also been supportive, donating co-op space and placement in their stores."

The MTV and Viacom campaign will launch in New York, Los Angeles, San Francisco, and Seattle, with possible subsequent rollouts in other markets, according to Kronfeld. The campaign will follow with print ads in the fourth

SAUDI PRINCE LINKS WITH MJJ (Continued from page 2)

the financial terms of the deals—it is not clear how the original relationship between the prince and the company evolved as a result of the price moving in as a third partner.

Jackson and the prince, however, are assumed to have the dominant say now in aligning the company's fortunes and helping it to move forward. But if MJJ Music evolves into the aggressive business concern that Prince and MJJ Music has a lot to gain by the prince's investment in the partnership.

The prince, who owns investment company "Kingdom," has formed Kingdom Entertainment in conjunction with Jackson in 1996 and has played a major role in Jackson's current "HIStory" tour. Additionally, the prince's associate, Turk Ben Amar, assumed personal management of Jackson a few months ago.

Along with Greenberg, other executives associated with the development stream, in prepared statements, the global factors in making the deal.

"This venture brings together the

quartermaster. Although no tracks from the album will be serviced to radio, the entire album will go to rock, college, roots music, triple-A, and public radio outlets, according to Kronfeld.

In addition, Island will try to coordinate appearances by some of the album's participants on the talk-show program. However, to date, no such appearances have been planned.

resources of a global music company, a global superstar, and a global brand. The deal is a combination of Sony Music Entertainment president/COO, Said Jackson, "We are committed, along with my partners, to making MJJ Music a full-service label of international significance."

"Michael's intensified involvement with MJJ Music will help focus the label," said Jackson and Prince's manager, Dave Gell, Epic Records Group chairman.

(In a statement, the prince perceived the length of the deal (or a time frame for growth) by stating his belief that MJJ Music will experience tremendous growth over the next five years.)

What about the future holds, MJJ Music has acquired itself well since its launch in 1994, developing some executive talent of its own. It has released seven albums, three of which have gone platinum: the soundtrack to "Free Willy," Brownstone's "From The Bottom Up," and 3T's "Brotherhood."

VIRGIN RESTRUCTURING TO HERALD NEW RETAIL CONCEPT

(Continued from page 1)

chises for Hard Rock Cafe and Planet Hollywood, was also a 65% partner in Virgin Megastores Asia. This joint venture was created several years ago to open music stores in a number of Asian markets, but plans never came to fruition.

The move effectively buys out a slew of minority shareholders in Virgin's non-U.K. global retailing operations, which comprise Virgin Retail Europe, Virgin Stores SA, Virgin Entertainment Group Inc., and Virgin Entertainment Asia Ltd. Outgoing Virgin France chairman Patrick Zelnik has already sold his 3.5% stake in the company's French operation, and French broadcaster Canal+ will divest its 10% holding in Virgin Retail Europe. Blockbuster still owns 29% of Virgin Retail Europe, but Burke says that situation is "under review."

Asked about the rationale behind the new structure, Burke says, "We were never going to be able to develop the strategy we want to with the corporate structure we had. Everything was done at arm's length, and it was a scattered and chaotic organization."

The global and unified nature of the Virgin Entertainment Group means that the \$240 million investment package raised from U.S. investment bank Bankers Trust Co. can be used to develop the various arms of the group as a coordinated whole.

"We're trying to put together cinema, retailing, and perhaps some other things as a combined entertainment offer, the kind of offer that has not been seen before," says Burke. "We want to reposition ourselves away from being a record store and be a purveyor of entertainment—both through locations and via the Internet. We are exploring ways in which cinema and retailing can work together."

He says the location concept is in the mode of ideas successfully used by the Walt Disney Co. "For a ticket costing maybe 20 pounds [\$32], you would come in and see a major feature film,

have ice cream and popcorn while you watch it, and then a meal after. You would also, perhaps, use your ticket to get a discount on a CD."

Burke notes that many cities in the world have leisure areas where, for instance, a bowling alley, fast-food restaurant, cinema, and a bar are all on the same site, but "there's no cross-promotion," he says. "There's no reason why people should go from one element to another. Nothing is done to make two plus two equal five. We're trying to develop something that's much more integrated and try to make something that does make two plus two equal five."

Virgin Retail already has a working relationship with Sony Cinema in New York's Times Square, where the two share a common entrance from the street, necessitating a walk through the record store to reach the theater.

The newly established Virgin Entertainment Group now assumes ownership of 27 stores in continental Europe, 19 in Japan, and 11 in the U.S. and has a 55% stake in Virgin Or Price, which runs 80 Megastores in the U.K. and Ireland. It also takes control of 27 cinemas in the U.K. and Ireland, which operate under the Virgin Cinema moniker. According to the company, its combined elements have an expected revenue of 360 million pounds (\$576 million) for the current calendar year.

Burke says the process of putting its cinemas and retail interests under one roof in each city will be "an evolutionary one. Some will happen in terms of the developments we make next year."

The company is expected to develop its own new cinema sites as part of the new developments.

He cites the U.S. and Japan as the most propitious countries for the entertainment-complex process. Burke notes the American willingness to drive to out-of-town sites and feels that there could be fertile ground for new entertainment retailing developments. In Japan, the urbanization of most of soci-

ety means the same effect could be achieved within city centers, he argues. The new U.K. government's enthusiasm for revitalizing city centers might mean the same effect could be achieved here, Burke adds.

The management structure for the Virgin Entertainment Group is something that will take form as its operating philosophy develops, Burke says. In the short term, the cinema and retailing operations will continue under existing and separate managements.

However, changes are already in place. This month, Burke gave Virgin Retail Europe a more coherent management structure by announcing the closure of its headquarters in Uxbridge near London and dividing responsibility for Virgin Retail Europe's 27 continental European stores between its Paris offices and the London-based Virgin Or Price (Billboard, Sept. 20).

VIRGIN ACQUIRES NARADA LABEL

(Continued from page 8)

for new age music. The label was started in 1983. Its biggest album has been David Lanz's "Cristoforo's Dream," which it says has sold more than 800,000 units worldwide since its 1988 release.

On last issue's new age chart, Narada has four of the top 25 titles, including albums by Oscar Lopez and Jesse Cook, representing about 0.7% of the U.S. music market for both years.

According to the Recording Industry Assn. of America, sales of new age recordings rose to \$87.5 million last year from \$86.1 million the year before, representing about 0.7% of the U.S. music market for both years.

Morcy, who was chairman and principal owner of Narada, says of the "Virgin deal," "I think it's nothing but a positive move. We had interest from other companies. The deal with Virgin was not based on price but on a belief that Virgin offered the best prospects for the future; in the first place, that they really understood Narada and its busi-

A major stumbling block to the Virgin Entertainment Group building on this to integrate cinemas and retailing, Burke says, is the W H Smith Group, which owns 75% of Virgin Or Price.

Burke says that Smith declined the Virgin Group's \$200 million offer for its stake in Virgin Or Price earlier this year and that the companies' relations have since deteriorated. "We just have to wait and see whether they are capable of making up their minds about anything," Burke says. "We have not got a relationship either party is happy with. Evidence of that is the incapacity to agree on a managing director for Virgin Or Price for a year now."

The managing director's chair at Virgin Or Price has been empty since Burke vacated it in November '96 to head the Virgin Group's retail and cinema business worldwide (Billboard, Sept. 21, 1996).

ness, and second, that they could expand on that."

Wesley Van Linda, president/CEO of Narada, says, "After meeting with them, we felt the people at Virgin and the corporate culture at Virgin were very compatible with Narada, and we felt strategically and personally this was the best move for us."

Van Linda will remain with Narada under a five-year employment contract. Morcy, who resigned from active management of the company in 1990, has set up a private foundation and plans to focus on noncommercial activities.

Headquarters will remain in Milwaukee. The company also has a sales office in California and warehouses in Wisconsin and California. There are about 70 employees.

The Narada roster contains about 20 artists, including Lanz, Michael Jones, Cook, Billy McLaughlin, Lopez, and John Whelan. Releases this fall include

Burke is caustic about Smith, saying that "important strategic decisions have gone unaddressed. Profits at Virgin Or Price were down 4 million pounds in the last results [Billboard, Sept. 6], and they don't seem to care. They don't seem to realize that not having a managing director is causing the business to suffer."

Executives at W H Smith did not return calls by press time. Regarding the Virgin Entertainment Group's plans, label executives surveyed by Billboard say that Burke's proposals are too radical and too far in the future for them to be able to express an opinion at this stage.

However, a rival retailer says that by divesting itself of a large number of outside investors, Virgin now has a clarity of purpose. "Your brand should always be sovereign," he states. "You dilute that when you do joint ventures."

new work from Michael Gettel and Simon Wynberg; a Christmas record by the Irish group Jordan called "The Night Before A Celtic Christmas"; three compilations, "Masters of Acoustic Guitar," "The Narada Smooth Jazz Collection," and "Heart Of The Celts"; and a Christmas release from David Arkenstone, who now records for Windham Hill.

Narada is currently distributed by Universal Music & Video Distribution in the U.S. and MCA Records Canada, in that country but will switch to Virgin's distributor, EMI Music Distribution, next year. Narada's contract with Universal expires in May '98.

"They've been good partners for us for a long time," says Van Linda. "We like Universal a lot, and we're sorry to leave them."

Virgin Records America president/CEO Phil Quartararo was not available for comment.



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A73HS

Hot 100 Airplay™

Hot 100 Singles Sales™

Compiled from a national sample of airplay (with 100% by Broadcast Data Systems Radio Track service, 330 stations) and electronically monitored (ACAP) Hot 100 Singles Sales. Songs ranked by gross receipts (including digital sales) based on sales of copies of singles with Airplay monitor data. This data is used on the Hot 100 Singles chart.

Compiled from a national sample of POS (point of sale) reported retail sales and rack outlets (which monitor number of units sold) from SoundScan. This data is used on the Hot 100 Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART
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5	1	5
6	1	6
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Records with the greatest airties played. © 1997 Billboard/BSI Communications

Hot 100 Recurrent Airplay

Hot 100 Recurrent Airplay

WEEK LAST WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART
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36	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
37	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
38	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
39	IT'S YOUR TURN (A&M)	BMG/Atlantic	16
40	I WANT YOU (Rough Trade)	Atlantic	16
41	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
42	JACK & JANE (A&M)	Atlantic	16
43	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
44	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
45	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
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84	THE BEACH BOYS (Mercury)	BMG/Atlantic	16
85	THE BEACH BOYS (Mercury)	BMG/Atlantic	16

*Records with the greatest airplay and sales gain this week. Greatest Gains/Sales and Greatest Gains/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦Video clip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million awarded by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette main single; regular cassette single unavailable. (C) Cassette single availability. (S) CD single availability. (M) Cassette main single availability. (T) Vinyl main single availability. (V) Vinyl single availability. (D) CD main single availability. © 1997, Billboard/BBPI Communications and SoundScan, Inc.



by Theda Sandiford-Waller

BIG BOYZ: Boyz II Men's "4 Seasons of Loneliness," the band's 154th Hot 100 single, broke at No. 2, their highest debut to date. Well, actually it is their record-setting single: "One Sweet Day" debuted at No. 1, but technically that was a Mariah Carey single on which the Boyz were featured performers. "4 Seasons of Loneliness" scanned more than 125,000 copies to enter the Hot 100 Singles Sales list at No. 2, their largest first-week sales ever. Nearly 79% of the song's Hot 100 chart points are derived from singles sales. "4 Seasons of Loneliness" has 90 million audience impressions from airplay at 135 Hot 100 stations. The record was the first prize on a "100,000,000" you'll see that Jimmy Jam and Terry Lewis wrote and produced two debuts on the chart, the Boyz single and No. 29 Mary J. Blige's "Everything" (MCA).

BARBIE'S KNOCKOFFS: Considering the rapid reaction to Aqua's "Barbie Girl" at top 40 radio, it should not come as a surprise that there are a couple of knock-off versions of the song already in the marketplace. One of them is the fast-burning novelty concept of "Barbie Girl" by two of the most likely reasons why audience impressions have peaked on Hot 100 Airplay, shown by a 29-31 slip on that chart. WPOP Miami's music director, Phil Jones, tells Hot 100 Singles Spotlight that Miami-based Groove Records has pressed nine different versions of "Barbie Girl" by Vhela Viva. In addition, WZZZ New York City's "Barbie Girl" by Da Kottin, a Radio 100.3 station, and WABC New York's Station Radio Networks say that 70 stations are airing Kottin's parody. Here's a taste of the lyrics: "I'm a bimbo girl in a bimbo world/My boobs are plastic, isn't that fantastic." Eddie V of WBMM Chicago's morning show created his own answer to "Barbie Girl" called "Ken Doll," which goes in part: "I'm a Ken

OTHER CUSTOM EDITS: Rob Morris, PD at KDWB Minneapolis, tells Hot 100 Singles Spotlight that his station has created its own custom mix of *Puff Daddy & Faith Evans* "I'll Be Missing You." The difference between KDWB's version and WHYTZ New York's version, which was previously spotlighted here (Billboard, Aug. 2), is that the Minneapolis edit predominantly features the Police's "Every Breath You Take."

WHAT'S NEW: The following titles hit retail Sept. 16, which makes them eligible to chart on the Hot 100 next issue: Aaliyah's "The One I Gave My Heart To" (Blackground/Atlantic); Real McCoy's remake of Shania Twain's "If You're Not In It For Love (I'm Outta Here!)" (Arista); and K-Ci & JoJo's "Last Night's Letter" (MCA).

FOR THE RECORD: In the Sept. 6 issue, Hot 100 Singles Spotlight incorrectly stated that no singles from the "Star Wars" films had been released prior to RCA Victor's recent pressing of John Williams' "The Imperial March (Darth Vader's Theme)." Michael Plen from Virgin and Gary Del Mastro of Platters by Mail tell Hot 100 Singles Spotlight that a 45 of "Cantina Band" was commercially available in June 1977. RCA Victor's reissues mark the first time "Star Wars" singles are available on CD.

Swedish Music Mentor Anderson Dies

Pioneering Songwriter, Publisher Discovered Abba

This story was prepared by Mark Solomons in London and Fred Bronson in Los Angeles.

The sudden death of Stig Anderson, who succumbed to a heart attack Sept. 12 in Stockholm at age 66, has deprived the Scandinavian music industry of one of its great mentors and taken from Sweden a cultural ambassador. Best known as the man who discovered and managed Abba, one of the biggest-selling acts of all time, Anderson was also a prolific lyricist and publisher with a career in music that spanned five decades.



ANDERSON

"Stig meant a hell of a lot to me during the early years of my career," says Bjorn Ulvaeus, who, with Benny Andersson, made up the creative pairing at the core of Abba. "He was a man of vision, of relentless energy and great driving force. He introduced me to the record business, and it is sad and tragic that his life should end so prematurely."

Anderson published his first song in 1953 and soon discovered he had a talent for picking up songs he heard on Radio Luxembourg, writing Swedish lyrics, and finding local artists to record his versions, many of which became Scandinavian hits. He is registered as a writer on some 3,000 titles.

In 1960, he formed Sweden Music,

which was to become a Scandinavian publishing stronghold representing foreign catalog from Columbia, Union Artists, MCA, Don Kirshner, Rondor, Lowery, MAM, ATV, and RAK, among others, as well as a raft of domestic talent. He set up Polar Records three years later with Bengt Berghag and in 1969 formed Union Songs with Ulvaeus and Andersson. Berghag's suicide after years of health problems in 1971 prompted Anderson to formalize his relationship with Ulvaeus and Andersson, whom he employed as producers.

It was the start of the Abba roller coaster. The band, formed in 1972, took off with its Eurovision Song Contest win in 1974 with "Waterloo"—a song whose lyrics were co-penned by Anderson—and was still selling millions of copies of greatest-hits packages in the early 1990s, 10 years after the members quit recording together.

"Stig was arguably the best and most well-known character in the music industry in Scandinavia, and his contribution is simply to have put Sweden on the international map," says Peo Nylen, now creative manager for Scandinavia at publisher peermusic, who worked with Anderson at Sweden Music from 1989-91.

"He made contacts all around the world with projects he knew had the potential before it happened here, even in the '60s, and this way of doing groundwork made him a pioneer in this field," Nysten continues. "He had very good ears for what people liked

and didn't care about what the media said "

Although PolyGram acquired Sweden Music and Polar Records from Anderson in 1990, he maintained an active role as a consultant up until his death. He also founded the Polar Music Prize in 1992, an award recognizing artists making an outstanding contribution to global music.

"Stig was a great music man and a gentleman to deal with, and I will miss him on both a professional and a personal level," says David Hockman, chief executive of PolyGram International Music Publishing. "That we will no longer be able to benefit from his experience and enthusiasm is a great loss to both PolyGram and the music industry."

FOR THE RECORD

The premiere party for Wynonna's new album, *The Other Side*, will take place Oct. 20 outside Nashville's Hard Rock Cafe. The date was incorrectly reported in the Sept. 6 issue of *Billboard*. Plans call for her performance to be on a specially built stage.

An article on Interscope Records in the Sept. 13 issue did not fully explain the relationship between Trent Reznor's Nothing Records and VVT Records. Nothing is a joint venture between Interscope and VVT.

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BUBBLING UNDER

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	1	THE JOINT	RAULY PATRO (JAMMECOURT)
2	5	4	PLEASE	THE ANKLES (SPC)
3	2	3	YOU'RE THE INSPIRATION	THE 1ST ST. STREET NORTH
4	2	3	RISX AND TALK	BEYONCÉ (JAY'S WOLFE)
5	22	2	YOU'RE NOT ALONE	ANITA (SPC)
6	6	3	LOVE SENSATION	JOY (BARAN VIVO)
7	3	4	CHAD	BARON MORRISON (ATLANTIC)
8	4	6	REMOVING ME (OF SEP)	THE 1ST ST. STREET NORTH (RELATIVITY)
9	4	7	PUSHING INSIDE YOU	SOLIS OF FINE (JAMMECOURT)
10	6	7	IF IT AIN'T LOVE	THE 1ST ST. STREET NORTH (RELATIVITY)
11	7	8	GO AWAY	LOUIS MORGAN (BARAN VIVO)
12	13	2	YEARH YEARH YEARH	LOUIS MORGAN (BARAN VIVO)
13	10	6	SHOW ME	RAULY PATRO (JAMMECOURT)
14	10	6	IF I HAD YOU	FRANKE (JAMMECOURT)
15	15	7	TALKIN' BOUT BANK	THE 1ST ST. STREET NORTH (RELATIVITY)
16	12	11	GO OUT FEELIN'	JOY (BARAN VIVO)
17	14	4	ANCE	ANCE (BARAN VIVO)
18	—	10	DANCE HALL DAYS	WANG (JAMMECOURT)
19	2	2	SHUT UP AND DRIVE	CHICK WRIGHT (JAMMECOURT)
20	21	2	WE WERE IN LOVE	THE 1ST ST. STREET NORTH (RELATIVITY)
20	15	5	ALIVE	THE 1ST ST. STREET NORTH (RELATIVITY)
21	18	4	ELECTROBANK	THE 1ST ST. STREET NORTH (RELATIVITY)
22	17	7	GIVE IT TO ME	THE 1ST ST. STREET NORTH (RELATIVITY)
23	17	7	IF I HAD YOU	FRANKE (JAMMECOURT)
24	—	1	IF I HAD YOU	FRANKE (JAMMECOURT)
25	16	7	FORGIVE ALL OVER AGAIN	THE 1ST ST. STREET NORTH (RELATIVITY)

Bubbling Under hits the top 25 singles under No. 100 which have not yet charted.



THE Billboard. 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	LEANN RIMES	*** 1st / 1st HOT SHOT DEBUT *** YOU LIGHT UP MY LIFE...INSPIRATIONAL SONGS	1
3	3	137	MASTER P	THE LIMIT 5005/PROPER (10 9616 96)	1
2	1	2	PUFF DADDY & THE FAMILY	NO WAY OUT	1
4	3	4	FLEETWOOD MAC	THE DANCE	1
5	5	83	JEWEL	PIECES OF YOU	1
6	4	4	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	1
7	5	32	SPICE GIRLS	SPICE	1
8	NEW	1	AMY POEHL	BEHIND THE EYES	1
9	7	28	HATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	1
10	10	12	PRODIGY	THE FAKE OF THE LAND	1
11	8	6	SOUNDTRACK	MEN IN BLACK—THE ALBUM	1
12	13	12	SUGAR RAY	FLOORED	12
13	11	9	HANSON	MIDDLE OF NOWHERE	1
14	13	11	SARAH MCCLACHLAN	SURFACING	1
15	NEW	1	AQUA	AQUARIUM	15
16	15	17	FIONA APPLE	TIDAL	15
17	9	3	OASIS	BE HERE NOW	1
18	14	2	BOB THUGS-N-HARMONY	THE ART OF WAR	1
19	16	14	BILLY JOEL	GREATEST HITS VOLUME III	1
20	19	21	THE WALLFLOWERS	BRINGING DOWN THE HORSE	1
21	17	15	SUBLINE	SUBLINE	13
22	18	16	GOD'S PROPERTY	GOD'S PROPERTY	1
23	NEW	1	VARIOUS ARTISTS	ESPN PRESENTS: JOCK JAM VOLUME 3	23
24	29	75	JAMIROQUAI	TRAVELING WITHOUT MOVING	24
25	22	28	VARIOUS ARTISTS	PURE MOMENTS	10
26	21	15	TIM MCGRAW	EVERYWHERE	1
27	20	20	MARY J. BLIGE	SHARE MY WORLD	1
28	24	26	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
29	30	12	WYCLEF JEAN FEAT. REFUGE ALLSTARS	REFUGE ALLSTARS	1
30	31	26	JOE	ALL THAT I AM	16
31	41	45	SMASH WINDUP	FUSH YU MANS	1
32	26	18	BACKSTREET BOYS	BACKSTREET BOYS	15
33	27	26	LEANN RIMES	BLUE	3
34	32	37	THE MIGHTY MIGHTY BOSSSTONES	LET'S FACE IT	27
35	51	53	BECK	ODELAY	1
36	31	31	MISY "MIDSEANEO" ELLIOTT	SUPA DUPLA	1
37	44	54	ERIKKA BADU	BAZILIZM	1
38	30	25	SOUNDTRACK	SPAWN—THE ALBUM	7
39	33	38	COLLIN RAY	THE BEST OF COLLIN RAY—DIRECT HITS	33
40	38	37	SOUNDTRACK	MONEY TALKS—THE ALBUM	37
41	42	24	TINIC	LEMON PARADE	28
42	61	114	YANNI	DEVOTION: THE BEST OF YANNI	42
43	28	19	SOUNDTRACK	DEF JAM HOW TO BE A PLAYER	1
44	35	39	THIRD EYE BLIND	THIRD EYE BLIND	38
45	40	42	DAVE MATTHEWS BAND	CRASH	2
46	57	96	VARIOUS ARTISTS	ULTIMATE HIP HOP PARTY 1998	46
47	35	33	SOUNDTRACK	MY BEST FRIEND'S WEDDING	14
48	53	61	FOO FIGHTERS	THE COLOUR AND THE SHAPE	1
49	43	43	COOLIO	MY SOUL	39
50	36	32	SWV	RELEASE SOME TENSION	24
51	37	36	WU-TANG CLAN	WU-TANG FOREVER	1
52	46	44	MEREDITH BROOKS	BLURRING THE EDGES	22
53	43	35	GEORGE STRAIT	CARRYING YOUR LOVE WITH ME	1
54	49	52	CELINE DION	FALLING INTO YOU	1
55	43	29	311	TRANSISTOR	1
56	50	45	BOB CARLISLE	BUTTERFLY KISSES (SHADES OF GRACE)	1
57	48	49	GINUWINE	THE BACHELOR	26
58	52	40	MINUETTE	ROMANCES	14
59	56	51	SISTER HAZEL	SOMEWHERE MORE FAMILIAR	47
60	55	59	LEANN RIMES	UNCHAINED MILD/DOY THE EARLY YEARS	1
61	99	—	ELTON JOHN	*** 61st GREATEST GAINER *** LOVE SONGS	24
62	55	47	BLUES TRAVELER	STRAIGHT ON TILL MORNING	11
63	62	14	NAIL MCCLAIN	GREATEST HITS	58
64	59	48	OMC	HOW BIZARRE	40
65	60	53	VANESSA WILLIAMS	NEXT	53
66	56	30	LIVE	SECRET SAMANTHA	1
67	62	58	AEROSMITH	SPACE JAM	2
68	68	66	AEROSMITH	NINE LIVES	1
69	63	60	ROME	ROME	1
70	70	68	SOUNDTRACK	I'M BOUT IT	1
71	67	64	ORU HILL	DRU HILL	23
72	73	70	JOHN FOGERTY	BLUE MOON SWAMP	37
73	74	70	REEL BIG FISH	TURN THE RADIO OFF	57
74	69	63	THE VERVE PIPE	VILLAINS	24
75	NEW	1	SAVE FERRIS	IT MEANS EVERYTHING	75
76	71	67	SQUIRREL NUT ZIPPERS	HOT	27
77	54	—	GENESIS	CALLING ALL STATIONS	54
78	66	55	MR. SERV-O	LIFE INSURANCE	23
79	76	80	PAULA CLAY	THIS FIRE	33
80	47	23	VARIOUS ARTISTS	SOUTHWEST RIDERS	23
81	80	80	MARTINA MCBRIDE	EVOLUTION	80
82	85	78	CLINT BLACK	NOTHING BUT THE TALLKINGS	43
83	73	71	MIA X	UNLADY LIKE	21
84	72	72	JAMES TAYLOR	HOURGLASS	9
85	NEW	1	GOLDFINGER	HANG UP	85
86	78	81	NO DOUBT	TRAGIC KINGDOM	1
87	77	76	DEANA CARLE	DID I SHAVE MY LEGS FOR THIS?	10
88	75	75	SAVAGE GARDEN	STILL WATERS	11
89	82	153	BEET GEES	SATVAGE GARDEN	25
90	94	102	VARIOUS ARTISTS	SO SO OFF BASS ALL-STAR VOL. II	71
91	91	69	RAIDIOHEAD	CRACK	1
92	90	95	TRU	TRU 2 DA GAME	8
93	87	82	SHERYL CROW	SHERYL CROW	6
94	91	99	BLACKSTREET	ANOTHER LEVEL	3
95	95	91	TOOL	AENIMA	2
96	86	77	PANTERA	OFFICIAL LIVE: 1.01 PROOF	15
97	106	92	THE CRYSTAL METHOD	VEGAS	92
98	92	93	STEVE RAY VAUGHAN AND DOBBIE TROUBLE	LIVE AT CARNEGIE HALL	42
99	107	106	EN VOQUE	EVS	8
100	95	82	PATTI LABELLE	FLAME	39
101	98	101	TONI BRAXTON	SECRETS	2
102	88	97	LOST BOYZ	LOVE, PEACE & HAPPINESS	9
103	97	97	K-CI & JOJO	LOVE ALWAYS	24
104	108	109	INSANE CLOWN POSSE	THE GREAT MILEMIPS	63
105	127	112	QUIP KINGS	COMPAS	97
106	101	54	VARIOUS ARTISTS	CLUB MIX '97	36
107	83	74	SOUNDTRACK	BATMAN & ROBIN	5

Albums with the greatest sales gains this week. *Exceeds two hours. All of America (RCA) certification for shipment of 500,000 albums units. *RCA certification for shipment of 2 million units, with multiplatinum titles indicated by a numeral following the symbol for gold status, and double albums with a running time that exceeds two hours. The RCA multiplatinum symbols by the number of discs and/or tapes. *RCA certification for shipment of 1 million units. *RCA certification for shipment of 2 million units. *RCA certification for shipment of 3 million units. *RCA certification for shipment of 4 million units. *RCA certification for shipment of 5 million units. *RCA certification for shipment of 6 million units. *RCA certification for shipment of 7 million units. *RCA certification for shipment of 8 million units. *RCA certification for shipment of 9 million units. *RCA certification for shipment of 10 million units. *RCA certification for shipment of 11 million units. *RCA certification for shipment of 12 million units. *RCA certification for shipment of 13 million units. *RCA certification for shipment of 14 million units. *RCA certification for shipment of 15 million units. *RCA certification for shipment of 16 million units. *RCA certification for shipment of 17 million units. *RCA certification for shipment of 18 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SONY CLASSICAL EXPANDS REACH WITH O'CONNOR SET

(Continued from page 1)

Revolution.

The album serves as the soundtrack to the upcoming PBS documentary of the same name, and the 50-second version will play under the end titles of each of the series segments, which will air in late November over the next months on more than 300 PBS stations.

"The music is an enormously big part of our series, and we were lucky enough to have Sony and the performance artists involved from the beginning," says series executive producer Catherine Allen.

Throughout the project, Sony Classical has worked closely with the program's producers and the 50-second version will play under the end titles of each of the series segments, which will air in late November over the next months on more than 300 PBS stations.

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ed on the enhanced CD, for access by consumers with computers.

PBS has begun using the videotape for air program, and the 50-second version will play under the end titles of each of the series segments, which will air in late November over the next months on more than 300 PBS stations.

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Triple-A WFUV New York co-produced the program, which was hosted by music director Rita Houston (with CBS-TV reporter Paula Zahn) and Houston is looking forward to hearing "Liberty!" "We play so many records that Mark plays on, as well as his own—this is his first solo work like something we would hear," she says.

In addition, Houston says, "James Taylor is a core artist for us, and with this album—this is the album series like it's building a bridge between different musical worlds, and that speaks to the progressive spirit of WFUV's programming."

The album stands on its own, and it's important from the marketing standpoint to realize that it's more than a soundtrack. We are viewing this as a Mark O'Connor record and will do everything possible to break it open the way 'Appalachia Waltz' did. We believe it will have a way beyond the TV program.

Listening-post placement will be a priority, and Sony Classical will aggressively pursue display opportunities, including building flight boxes for key accounts. The label is working closely with Viking Penguin and retailers that carry both books and music to cross-promote the titles.

The "Liberty!" album developed in an interesting manner, O'Connor says. "I have hardly ever sought out a project like this, and I've never done a movie soundtrack," says O'Connor.

O'Connor says he was getting tired of disappointing audiences when they learned that he was not the originator of that series' instantly recognizable and popular fiddle theme, and he announced one night in concert that he was going to give it a rest.

"People would always come up to me and say, 'You're not the one who played it,' and I'd always have to say, 'No, that was my friend Jay Ungar.'"

(Continued on next page)

BEHIND THE BELTS

by Geoff Mayfield

THIRD TIME a CHARM, although the first two were, too: She's how old! Still shy of her driver's license, 15-year-old LeAnn Rimes notches her second No. 1 on the Billboard 200 and her third top five album. "You Light Up My Life" rings up 186,000 units in its first week, 12% more than her "Unchained Melody: The First Years" did when it debuted on top in this year's March 3 issue. In fact, this week's tally ranks as the fourth-best week in her fledgling career, eclipsed only by the marks her first set, "Blue," hit during the three fastest weeks of the 1996 Christmas season.

The teen also rings the bell, naturally, on our Top Country Albums chart, her third No. 1 on that list (see Country Corner, page 24), and since the album contains a fair amount of inspirational songs, it also wears the crown on Top Contemporary Christian, the first time she has appeared on that chart.

No. 2 on Top Contemporary Christian, and the second-highest debut on that chart (No. 8), belongs to Amy Grant, who started her recording career as a Christian artist when she was a year older than Rimes is today. This is Grant's first appearance in the top 10 since "Home For Christmas" peaked at No. 2 in the Dec. 26, 1992, issue. Grant's last album, 1994's "House of Love," peaked at No. 13.

The debut of her new "Behind the Eyes," assisted by a "Tonight Show" visit, also beats the peak earned by another big Grant album, 1991's "Heart In Motion," which only spent one week in the top 10 despite the presence of No. 1 hit 100 Single "Don't Get Me This Time." Weekly, 80,000 units, is about 20% bigger than the 62,000 units "Heart" did the week it reached No. 10.

Christian bookstores were a much bigger factor for Grant than they were for Rimes. That market sector only accounted for 2,200 "Light" units, or 1.2% of Rimes' total, but represented a much larger chunk—33,000 pieces, or 41%—of the sales rank for "Eyes." So, without the Christian marketplace, Rimes would have been No. 1, but for Grant, those stores were the difference between a top 10 bow and one in the top 20.

HERSONG: Attention surrounding Elton John's performance during the widely watched funeral of Diana, Princess of Wales, continues to pack a wallop on his album sales. Following a week during which sales for his recent "Love Songs" anthology and "Greatest Hits" more than doubled those of the prior week, both albums continue to accelerate. The former scored 99.1% of the Billboard 200 (17,400 units), while the latter scored 99.1% of the chart. Gainer trophy, which other likes include No. 1 on Top Pop Catalog Albums (15,500 units) with a 68.6% gain. The latter title has resided in the top 10 for 37 of the 287 weeks it has appeared on the catalog list, but this is only the second time it has topped the chart.

"The original version of 'In the Wind,' which John's lyricist Bernie Taupin rewrote as a tribute to Diana for her funeral (Billboard, Sept. 20), and 'Your Song,' which was said to be the princess' favorite John tune, appear on both 'Love Songs' and 'Greatest Hits.' Another compilation, 'Greatest Hits 1976-1986' contains neither track, yet it curiously resurges, re-entering the catalog list at No. 43 with close to 6,000 units, while 'Goodbye Yellow Brick Road,' the original home for 'Candle In the Wind,' moves 5,500 units and makes its first-ever catalog chart appearance at No. 23.

A studio recording of "Candle In the Wind 1997" will appear on a single with John's new radio song, "Something About The Way You Look Tonight," but will not appear on his forthcoming "The Big Picture" album, which hits store this Tuesday (23); however, the live version will be included in the U.S. version of the BBC album of the funeral, which was released Sept. 15 in the U.K. Due in U.S. stores Sept. 30 from London through PolyGram Classics and Jazz, it will also include hymns, prayers, and speeches that occurred during the funeral, including the tribute by Diana's brother, Earl Spencer.

Following this issue's unpublished Top Classical Albums chart see a re-entry at No. 13 by a year-old Sony Classical album from the Westminster Abbey Choir, which sang at the funeral. The album "Twelve: Innocence," includes "Song For Athens," which the choir sang at the funeral.

GOMING ATTRACTIONS: Mariah Carey is a slam-dunk to top next issue's Billboard 200, but new Busta Rhymes, Adam Sandler, Mack 10, and Brooks & Dunn albums will stand tall, too, with each having legitimate shots to enter in the top 10. Usher, No. 1 on Hot R&B Singles, also looks promising.

Aside from Elton John, whose profile has been occasionally elevated, a mighty albumate on Tuesday (23) will include Boyz II Men, Jackson Browne, and promising rookie Chumbawamba. The lead Boyz II Men track, "4 Seasons O' Love," debuts at No. 2 on both Hot 100 Singles and Hot R&B Singles, while Chumbawamba's "Tubthumping" advances 53-47 to the Hot 100.

PHASE TWO: Several performers who rose in the wake of MTV's Video Music Awards (No. 5), including (No. 24), Beck (No. 35), and Fog Fighters (No. 5), maintain Billboard 200 momentum. The new album, "Fog Fighters" radio play for "Fogless Games" is the key behind Jingles' momentum. Awards show host Chris Rock also motors 191-160 with a 16% gain, but his visibility has also been assisted by "Late Night With Conan O'Brien" and the HBO series. His Emmy win Sept. 14 could also help maintain his album's roll.

'CANDELL' LIGHTS A FIRE IN STORES GLOBALLY

(Continued from page 8)

PolyGram Sales there, says more than 600,000 copies of "Candle In the Wind 1997" were shipped to stores in time for release and a big portion of that was delivered during the following week.

He describes the 2 million advance orders and continuing intensity of demand as "the biggest launch in the history of the German record market."

In Australia, where the single was slated for release Monday (22), observers estimate advance orders at 400,000, the equivalent of quadruple-platinum. Tom Enright, label manager at Mercury Australia, declines to give specific figures, but says it's "the biggest Australian's biggest ship-out ever."

Such was the level of advance demand that Mercury could provide only a limited order-lead in time for the Monday (22) bow, with the remainder being shipped on the following two days.

Advance interest is also heavy in the U.S., where the single is due Tuesday (23), and advance retail shipments have been pegged by the label at more than 3.4 million.

In Japan, where the single is not due until Saturday (27), "there has been a great deal of interest from the Japanese public in the single," says a spokesman for Mercury Music Entertainment.

However, unlike in the U.K., where the government has agreed to defer tax revenues from the single to the Diana, Princess of Wales Memorial Fund, the Japanese government says it will collect its 5% sales tax.

This story was prepared by Jeff Clark-Meads in London from reports by Wolfgang Spehr in Hamburg, Remi Bostin in Paris, Christie Eliczer in Melbourne, Australia, and Steve McClure in Tokyo.

POLYMER SUPPLIERS CALLED ON TO HELP CURB PIRACY

(Continued from page 1)

Now, says IFPI, the multinational companies that supply CD raw materials to the plant manufacturers are being their loyalties lie with the legitimate business or with the pirate plants.

IFPI director general Neil Garnett has long advocated the effectiveness of tackling piracy by the distribution of discs rather than the distribution of discs.

Making a keynote speech at the British Phonographic Industry (BPI) annual general meeting earlier this year (Billboard, July 12, 1992), Garnett said, "It's better to spend \$1 million closing down a CD plant than \$10 million raising the disc as has happened."

Addressing the issues raised now by the IFPI's new figures for the world piracy market, Garnett says the polymer manufacturers must help in that process of preventing pirate material from reaching the streets.

"There are major, European, public concerns who are supplying polycarbonate to pirates," Garnett says. "Those same companies rely for the bulk of their business on profits from legitimate consumers."

"We have started talking to those companies, and we have told them they have to make a choice. They can't have their cake and eat it."

Garnett says he is not prepared to accept traditional defenses offered by the polymer companies. "I don't buy the arguments that if they don't supply the polycarbonate to the pirates, their competitors will. I don't buy the argument that the pirates will get the

Manufacturing Capacity vs. Demand

COUNTRY	CURRENT ESTIMATED CAPACITY			TOTAL LEGITIMATE DEMAND		
	ALL POLYCARBONATES	CD-RW, CD-R, CD-RW, CD-RW	(million units)	ALL POLYCARBONATES	CD-RW, CD-R, CD-RW, CD-RW	(million units)
Bulgaria	45		0.1			
China	200		26			
Czech Republic	45		5			
Hong Kong	330		17			
Israel	90		4			
Malaysia	90		4			
Taiwan	350		32			
Mexico	100		negligible			

Source: International Federation of The Phonographic Industry

polycarbonate anyway. I don't buy the argument that they don't know what's going on in the market—they know more about it than we do. I don't buy the argument that they don't know who the pirates are; we carry out the raids, and Billboard reports it."

The IFPI has tried to bring the polycarbonate companies into line with its so-called Materials Suppliers Agreement (Billboard, Dec. 21, 1996), whereby legitimate companies would boycott suppliers found to be trading with pirates. The agreement is not yet in force, but it is still being considered by the U.S. Department of Justice and the European Commission for antitrust implications.

"I think Garnett says both those bodies have expressed their satisfaction with it, he says he wants to go further

to establish a worldwide partnership with the polymer companies."

"The agreement is part of a bigger situation over how to get the [polymer] industry involved in this problem to work out how we can do this legally and in a commercially viable manner. We may eventually take a different direction from the Materials Suppliers Agreement."

The pressing problem Garnett wants the record and polymer industries to address is the growth of CD manufacturing capacity in countries where there is minimal local demand. The new IFPI figures show rises in such over-capacity stretching across the world from Bulgaria to Hong Kong (see table, this page), and the organization has long argued that overcapacity is closely linked with the amount of

pirate product being produced.

The latest figures put that problem in even sharper light, as they are the first to be compiled using polycarbonate suppliers as a basis. Garnett told the BPI annual general meeting that IFPI's research organization monitors how much polycarbonate is sold worldwide, and that number was required by the legitimate industry, and calculates how many discs can be made with the remainder. Previous IFPI piracy statistics were based on the organization's own expertise and its affiliate bodies' knowledge of their local market. As such, a statement accompanying the figures says data for 1996 cannot be compared with previous years' figures. Nonetheless, the organization says that applying the same methodology to 1995 and 1996 shows a 6% increase in the value of the pirate market and a 25% rise in CD piracy. The IFPI data include 15 billion cassettes and 500 million CDs were put onto the pirate market in 1996.

Says the statement, "Fuelled by an explosion in the number of CD plants, in particular in Asia and Europe, worldwide CD manufacturing capacity for optical discs has risen from around 2.5 billion in 1992 to 9 billion in 1996."

"This increase is far in excess of the growth in legitimate demand. With excess capacity levels of 4 billion units in 1996, worldwide capacity exceeds by a substantial margin that of legitimate demand. This massive surplus has inevitably led to increased piracy."

Such increased piracy has the potential to "oversaturate the legitimate business in some areas, Garnett says.

Referring to Europe's pirate hot spot, he comments, "What we are seeing in Bulgaria could repeat itself in parts of the former USSR, meaning that those markets will remain doomed to the legitimate industry for a long time to come."

Garnett also notes the global nature of piracy and reiterates that a large proportion of pirate material produced in any country is often destined for export. In that way, European and Chinese-made pirate product can be found in many of the world's developed markets.

NEW WEAPON

The IFPI now has a new weapon to tackle this problem on a street level: its first direct anti-piracy, Iain Grant, a former anti-narcotics specialist with the Hong Kong police, is currently settling into his new office at the IFPI headquarters in London. Putting together the strategies that, Garnett says, "will make him the voice of the pirates."

In addition to financing Grant's salary, Garnett says, IFPI's members—primarily the major record companies—have expressed their willingness to commit new resources to the anti-piracy initiative Grant will spearhead.

"There's new funding to support this

operation," says Garnett. "I can't reveal a figure, but it's a significant budget, over and above what we are already spending on anti-piracy."

Part of Grant's responsibility, Garnett says, will be to work closely with other industry bodies sharing an interest in optical discs, such as the Motion Picture Assn. and the Business Software Alliance. Garnett explains that the increasing tendency of pirates to put features on discs has revived IFPI and the other bodies into closer contact.

"When the pirates put films on video, they tended to be made in a different place to their CDs. Now, one site will make audio discs, laserdiscs, and, increasingly, DVDs," he says.

He adds that discussions are under way as to how the audio, film, and software industries can best make use of their resources "and also the nightmare scenario where all turn up to raid a plant on the same day."

In terms of local piracy, the IFPI figures rank Russia, Brazil, and China as priorities for the organization, with domestic piracy rates of, respectively, 70%, 45%, and 54%. Following those nations are Italy (22%), India (30%), Mexico (30%), Argentina (30%), Saudi Arabia (30%), Greece (25%), and Malaysia (25%). The IFPI ranks the nations in order of the total value of their pirate markets, which are estimated to range from \$350 million in Russia to \$18 million in Malaysia. Sixteen nations worldwide, eight of them in Latin America, are said to have domestic piracy rates of more than 50% of all sales.

The worst of the least markets, with rates under 10%, are Western Europe, North America, Japan, and Australia and New Zealand.

TOOL, FREEWORLD IN LEGAL BATTLE OVER VALIDITY OF ACT'S CONTRACT

(Continued from page 3)

lawyer, Eric Greenspan, informed Freeword that it had failed to exercise its option, in writing, to renew the band's contract.

The label says that it had verbally contracted the band and that there was no need to do so in writing.

Representatives from the band and the label held a series of meetings attempting to hammer out an agreement, but when the negotiations stalled, Freeword filed a formal complaint against the band Sept. 12 in New York Superior Court.

In its complaint, the label maintains that the group has received more than

\$1.5 million in advances and royalties and its attempts to leave the label are "fueled by greed and [are] in total disregard of their contractual obligations."

The complaint states that Gardner told the label the band would deliver its third album in late 1998 or early 1999, but that later the group acted as if it was free from contractual obligations to the label because Freeword failed to provide written notice that it chose to exercise its option.

Freeword co-president Kevin Freeman says that the requirement about written notice is not in the label's contract with the band.

"They're relying on a longform contract, which was never signed," he says. "They have no basis for their complaint. We love and respect the band, but we are willing to fight for our legal rights under a valid contract."

Czinger says the band still owes Freeword up to seven albums—four more albums of new material and three albums of back catalog—of which must contain new tracks.

The label is seeking a court order that declares its contract with the band still valid, says the requirement. Tool from delivering recordings to any entity other than Freeword, and more than \$25 million in damages.

Freeword's complaint also alleges that Tool and its representatives have engaged in discussions with other record companies, a claim that Gardner denies.

While Gardner admits that several major-label executives showed up at the L.A. and New York-area dates of Lollapalooza, it wasn't to court Tool, he says. "They came to see their own band," he says. "No one came up to me and said, 'Let's sit down and talk.' That's totally incorrect and didn't occur."

Tool's complaint, filed Sept. 12 in L.A. Superior Court, seeks a court order to declare the band's contract with Freeword is no longer valid.

Gardner says he doesn't expect the legal battle to interrupt the band's career. Tool had scheduled time off following the completion of Lollapalooza and has no plans to begin writing or recording a new album before the end of the year.

"I will hope that this can be resolved," Gardner says.

O'CONNOR HAS 'LIBERTY' SET AS SONY DEBUT

(Continued from preceding page)

Then, literally, like two weeks later, I got this thing I got fired up and thought maybe I could have a signature piece of my own, and then I realized that if I didn't get on 'Liberty,' we were running out of American wars with fiddle music."

Unbeknownst to O'Connor, who composed the series' theme, "Song Of The American People," with multiple arrangements for the producers on spec, Sony Classical was simultaneously pursuing the soundtrack deal. O'Connor says he was surprised to participate based on their interest in the project, O'Connor says.

In the case of Marsalis, "Liberty" was a surprise. "I was in the market for lunch to discuss a concert of Marsalis. With the trumpet so central an instrument in the music of the time, O'Connor says, he was surprised to create that, "Brave World," based

on a period theme. "After we talked about his project, I gave him the music and said, 'Let me know if you'd be interested in playing it,' and he looked at it and said, 'Well, let's try it.'"

"Right here, in the restaurant," and Wynton said, "Why not, we are professional."

On an album full of beautiful, evocative music, the series' violin and trumpet pas de deux of "Brave World" turns out to be one of the most compelling, but O'Connor is pleased with the music's experience.

"The coming together of so many different elements has been a unique, amazing process and very rewarding. At this stage it's important for people to know that I'm more than just some hotshot violin player who's played on a bunch of albums. Hopefully, now the

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Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Acts Sought For New Musician CD Sampler

Track reservations are being accepted for Volume 28 of Musician magazine's always-entertaining sampler, "A Little On The CD Side."

In its seventh year, this new-music series aims to deliver an exciting mix of sounds to music lovers. The CDs are also an effective method for major labels to break new material from recently signed or established artists.

"A Little On The CD Side," reaches over 2,000 record retailers, 500 radio programmers and

more than 10,000 Musician readers. It is the industry's only promotional CD package that targets both the trade and consumer audiences. The cost per track of \$1,400 includes the information on the artist's full-length recordings.

If you are interested in exposing your artist to an audience of active music listeners, call Gary Krasner at 212-536-5208 or Gregg Hurwitz at 212-535-2215. Reserve By: Oct 8 Material Due: Oct 15 Release Date: Nov 26

Hot New Acts Score Big In Fantasy Billboard Game

It's time to announce another lucky seven winners of Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com). Fantasy Billboard lets players assemble their own record label rosters from albums on The Billboard 200 and the Hot 100 Singles chart and compete for prizes against music fans around the world.

Fantasy Billboard players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here is the latest crew of winners:

Game 20: Derek C. Simon's Willy Records captured the crown for the game ending Aug. 9 by choosing a roster heavy with new, high-scoring rock and pop acts such as Spice Girls, Sugar Ray, Matchbox 20, Sister Hazel, and Fiona Apple. Game 21: The "Men In Black" soundtrack was the heavy hitter for Elaine Marinar's Krisis Productions. Also scoring big for the Krisis crew: Third Eye Blind, Matchbox 20, Fiona Apple, and Sugar Ray.

Game 22: Henderson "Triple H" Ly became our first three-time winner with his 3rd Street Sypsy Inc. squad. Giving the 3rd Degree gang its big boost were strong weeks from Sister Hazel, Savage Garden, OMC, Sugar Ray, and the much-valued Spice Girls.

Game 23: Jason Fradini's Skipped Beats didn't miss a beat in drafting up-and-coming hit-makers Lila McCann and Smash Mouth to complement Matchbox 20, Sugar Ray, and Sister Hazel.

Game 24: It's no joke to say Winona Harowitz picked a gem when she signed up Jewel, who earned a sensational 943 points to lead the Nocturnal Tittering team to victory.

Game 25: Talk about stars! How about Puff Daddy & the Family? The hip-hoppers racked up 896 points for the Vandium Vox crew assembled by Chun CW.

Game 26: Jonathan Swift, modestly named his squad The IT Boy—and came up with a winner by choosing the likes of Jewel, Fiona Apple, and Smash Mouth. Congratulations to all of our Fantasy Billboard players! And remember, it's never too late to join in the game and check out your own A&R skills.

Billboard Music Awards

Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

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The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

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The Things Puffy Did Last Summer

WITH "HONEY" REMAINING No. 1 on the Hot 100 for a third week, producers Sean "Puffy" Combs and Stevie J. have accomplished yet another first on the Hot 100. The pair moved to No. 1 the week of June 14 with "I'll Be Missing You" and have remained No. 1 ever since, through the reign of "Mo Money Mo Problems" and now "Honey." With that Mariah Carey single holding at No. 1 for the week ending Saturday (27), Puffy and Stevie have been the No. 1 producers for the whole summer. It is the first time in the history of the chart that a producer has remained on top for an entire season. The closest anyone has come before is when Carey and Walter "Santitas" Sanjose, the producers of "One Sweet Day" by Carey and Boyz II Men, were No. 1 from the beginning of winter in 1995 through March 16, 1996, just a few days short of an entire season.

SEASONAL: And speaking of seasons and Boyz II Men, the Motown quartet debuts at No. 2 on the Hot 100 with "4 Seasons of Loneliness." That means the one-time recording partners on "One Sweet Day" hold down the top two positions on this chart. "4 Seasons" is the highest-debuted single for a recording by the group on its own ("One Sweet Day" entered at No. 1) and is the only serious cut to interrupt the No. 1 reign of "Honey" before Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) makes its highly expected, highly anticipated debut at No. 1.

ALL CHANGE: Eric Clapton has quietly assumed 67 weeks on the Adult Contemporary chart with "Change The World" (Reprise). That ties the AC longevity champ, "As I Lay Me Down" by Sophie B. Hawkins, which completed its 67-week run Aug. 31, 1994.

CANDLE ON TOP: Released in the U.K. 10 days ahead of the U.S., "Candle In The Wind 1997"/"Something About

The Way You Look Tonight" is Elton John's fourth chart-topper in the U.K. The tribute to the late Diana, Princess of Wales is the fastest No. 1 single in the history of the British chart and is only the second solo No. 1 for Elton in his home country. The first was the two-sided "Sacrifice"/"Healing Hands" in 1990. John has also been No. 1 with two duets, "Don't Go Breaking My Heart" with Kid Dee in 1975 and "Don't Let The Sun Go Down On Me" with George Michael in 1991. This latest single stretches Elton's span of No. 1 hits to 21 years and two months. The only artist with longer chart-spans on No. 1 hits in the U.K. are Cliff Richard, who has 21, and the Righteous Brothers, the Hollies, and Diana Ross.



by Fred Bronson

the Rolling Stones their highest-charting song since "Love Is Strong" and "You Got Me Rocking" both peaked at No. 3 in the summer of 1994. The Stones make their first appearance on the Hot 100 some 33 years and four months ago with a remake of the Crickets' "Not Fade Away."

BRIGHTER LIGHT: What a week for LeAnn Rimes. Her third album, "You Light Up My Life" (Curb), enters The Billboard 200 at No. 1, besting the No. 6 peak of Debby Boone's album of the same name in 1977. Rimes' album also debuts at No. 1 on Top Country Albums (where she has three titles in the top 10) and the Top Contemporary Christian chart. Meanwhile, "How Do I Live" rebounds 5-4 on the Hot 100 and marks No. 1 on the AC chart.

CLEARLY CANADIAN: Thanks to chart columnist Nanci Lewin for reporting that "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) is No. 1 for a 13th week in Canada, making it the longest-running No. 1 single in the history of the Canadian charts.

MARKETWATCH

A WEEKLY NATIONAL SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT		
1996	1997	1996	1997	
TOTAL	474,943,000	503,098,000 (UP 5.9%)	CD	280,012,000 313,043,000 (UP 11.8%)
ALBUMS	391,722,000	411,282,000 (UP 5%)	CASSETTE	110,722,000 97,251,000 (DN 12.2%)
SINGLES	83,221,000	91,815,000 (UP 10.3%)	OTHER	988,000 988,000 —

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,456,000	10,176,000	2,280,000
LAST WEEK	LAST WEEK	LAST WEEK
12,573,000	10,345,000	2,228,000
CHANGE	CHANGE	CHANGE
DOWN 0.9%	DOWN 1.6%	UP 2.3%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,437,000	11,020,000	2,417,000
CHANGE	CHANGE	CHANGE
DOWN 7.3%	DOWN 7.7%	DOWN 5.7%

YEAR-TO-DATE SINGLES SALES BY GEOGRAPHIC REGION			
1996	1997	1996	1997
NORTHEAST	4,498,000 4,743,000 (UP 5.4%)	SOUTH ATLANTIC	17,777,000 19,227,000 (UP 8.2%)
MIDDLE ATLANTIC	13,873,000 14,918,000 (UP 7.5%)	SOUTH CENTRAL	14,121,000 16,681,000 (UP 18.1%)
E. NORTH CENTRAL	14,468,000 15,752,000 (UP 8.7%)	MOUNTAIN	3,358,000 3,718,000 (UP 10.7%)
W. NORTH CENTRAL	4,052,000 4,898,000 (UP 20.6%)	PACIFIC	11,035,000 11,878,000 (UP 7.6%)

ROUNDED FIGURES

FOR WEEK ENDING 9/14/97

FOR WEEK ENDING 8/1/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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Boot Scootin' Boogie	We'll Burn That Bridge
Hard Working Man	She Used To Be Mine
That Ain't No Way To Go	Mamma Don't Get Dressed Up For Nothing
Rock My World (Little Country Girl)	My Next Broken Heart
Neon Moon	Whiskey Under The Bridge
Lost And Found	Little Miss Honky Tonk

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